

# THE MUSICAL TIMES

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PRESIDENT: H.R.H. THE DUKE OF EDINBURGH, K.G.  
CONDUCTOR: MR. BARNBY.

THURSDAY, MARCH 13, AT 8.

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Albert Exhibition Palace Offices, Palace Chambers,  
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SPECIAL SERVICES will be held in this Church on FRIDAY EVENINGS during Lent, at eight o'clock (Good Friday at 4 p.m.), when Bach's "PASSION" MUSIC (St. Matthew) will be sung with full orchestral accompaniment. Admission will be obtained by Tickets only, which can be procured gratis by sending stamped directed envelope to the Rev. Canon Wade, 28, Soho Square; the Churchwardens (Mr. E. Warne, 31, Soho Square; Mr. C. B. Leatherby, 7, Lisle Street); or the Choir Secretary, Rev. A. Wellesley Batson, 2, Soho Square. Applicants receiving no reply are requested to understand that all the tickets are disposed of.

**ST. THOMAS'S, Portman Square.—EDMUND ROGERS'S Cantata THE PILGRIM'S PROGRESS** will be sung at this Church, on WEDNESDAY, March 12, at 8 p.m. Soloists: Miss Adela Vernon, Mrs. G. L. Edwards, Mr. Alfred Kenningham, and Mr. Henry Baker. Organist, Mr. W. E. Stark; Conductor, Mr. Edmund Rogers.

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TO

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The Executive Committee beg that Subscriptions not yet paid may be sent without delay to the Hon. Treasurer, W. H. Cummings, Esq., Brockley Villas, Dulwich; or to the Hon. Sec., T. L. Southgate, Esq., Epsleale, Gipsy Hill, S.E.

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AND SINGING-CLASS CIRCULAR.

MARCH 1, 1884.

## BERLIOZ'S "MESSE DES MORTS" AND ITS PERFORMANCE IN GLASGOW

By FR. NIECKS.

BERLIOZ begins to weigh upon the artistic conscience of our time like a horrible nightmare, and unless an heroic effort is made to rouse ourselves, to break the paralysing spell, the result will be fatal, no less than death to the feeling of ideal beauty—of the true, pure, serene, noble and genuinely sublime. The prestige of the French master, a prestige by no means wholly baseless, has made cowards of a multitude that now lies prostrate—worshipping in awe rather than in love and trusting, undoubting faith—before the idol it but lately ridiculed. Small is the number of those who dare to form an opinion on the "Messe des Morts," smaller still the number of those who dare to express their opinion if they have formed an adverse one. Under these circumstances a bold and even violent declaration may not be unwelcome, and certainly cannot be unseasonable or unjustifiable; for which reason I venture to state my humble opinion without preamble, apology, and circumlocution.

The "Messe des Morts," so far from being a thing of beauty that will remain a joy for ever, is but a remarkable monstrosity that will occupy the curiosity of the musical world for a little while and then become a dead item of history. It is a *rudis indigestaque moles*, a chaotic jumble of matter, forms, and styles. Ghostly *simulacra* of plain-chant, early a *cappella* style, later imitative counterpoint, and most modern romanticism, jostle each other in grotesque confusion. Thus, whilst readily admitting that the work is rich in beautiful details—in wonderful effects of instrumental colouring, harmonic combination, and architectural disposition—I cannot help regarding it as *non bene junctarum discordia semina rerum*. I am not an indiscriminate disparager of Berlioz. It is possible to admire "Harold" and "Faust" without applauding the "Requiem." I still think, as I did some years ago, that Berlioz is an artist not perfect, but of many perfections. He shows to advantage when he deals with romantic, picturesque subjects, or subjects admitting a romantic, picturesque treatment; in short, subjects in which his eccentricity, explosive passionateness, and love of the fantastic and colossal find ample scope. But in the "Messe des Morts" the composer undertook a task for which his character and genius wholly unfitted him. The all-absorbing tendency of his nature was externality and realism; the subject, on the other hand, demanded inwardness and ideality.

My friend, Mr. Barry, allowed himself to be so far carried away by his zeal to secure for Berlioz's work a good reception as to speak slightly of the composers in the *a cappella* style.<sup>1</sup> Palestrina's compositions "passionless and arid"? Well, passionless they may be, but that they are arid cannot be seriously maintained for a moment. I will not now enter on a discussion of the question whether passionless or emotional music is preferable for liturgical purposes. Indeed, in order not to complicate my argument I will grant that the emotional element is not only admissible, but in our time even indispensable. Now, however, I ask: Does Berlioz in

the "Messe des Morts" evolve the emotions inherent in his subject? It seems to me that every unprejudiced judge must answer this question with an emphatic "No." Where, indeed, will he find in this work true devoutness, heartfelt repentance, clinging faith, spiritual exaltation? If Berlioz succeeds in impressing his hearers with anything it is terror. And how does he produce this effect? By noise, by the unloosening of the elemental forces of the tone-world. Still this frank brutality is more pleasing than the trickeries and the continual straining after the unusual and unexpected in the more subdued portions of the work. What of edification we derive from these latter is to a great extent owing to the relief they afford our tortured auditory organs. Should the music itself not be a sufficiently convincing proof of the fact that Berlioz's sympathies were mainly engaged by the *Tuba mirum spargens sonum* and other similar passages of the text, let him who doubts take up and read the master's letters and "Mémoires," where all his self-gratulating, self-glorifying talk centres in the "terrible musical cataclysms." In one word, the radical fault of Berlioz's work is its insincerity. To speak in one breath of the "Messe des Morts" and Beethoven's "Missa Solemnis" is blasphemy. Beethoven's work is full of the warmest, intensest, and purest religiosity; that of Berlioz is in this respect absolutely inane—*vox. et præterea nihil*. Beethoven wrote above the *Kyrie* of his work, "From the heart it has come, to the heart it shall go." Berlioz could not have said this of any part of his work. For, without exception, every one of them is more or less the result of calculation—they are made, not born. And how could it be otherwise? Listen to what Ferdinand Hiller says concerning his friend's religious and artistic constitution: "Of his Catholic education every trace had disappeared; doubts of all sorts had possession of him, and the contempt of what he called prejudice bordered on the monstrous. . . . I had been brought up, as regards religious views, in pure deism, and also my artistic views were, so to speak, of a deistic nature. Berlioz believed neither in a God nor in Bach—neither in absolute beauty in art nor in virtue in life." ("Künstlerleben," p. 70.) Surely all the gifts that nature can bestow and science and practice develop will not enable such a man to become a creator of sacred music.

The character of Berlioz presents a strange conglomeration of qualities, some of them noble, others the very reverse of admirable. Mr. Barry, in placing unlimited confidence in the autobiographer's trustworthiness, committed a grave error. He thereby not only made his otherwise so carefully collected and pleasantly marshalled data defective, but he also helped to disseminate unfounded accusations against two honourable and universally known men. Berlioz had either no moral sense, or—and this is the more likely supposition—his mental vision and memory were vitiated by a too active imagination. At any rate, his so-called "Mémoires" are a string of fables, not to use a stronger word. "It is necessary," writes Edmond Hippéau, an enthusiastic admirer and indefatigable proclaimer of the master's genius, in his "Berlioz Intime" (which first appeared in the pages of "La Renaissance Musicale," and lately in book-form), "that we should search for the motives of Berlioz's deceptions and incessant criminations against his contemporaries, collaborators, rivals, or enemies. As in the narration of the romance—that is to say, in the study of Berlioz in love—I have still to cite and criticise texts, for I continue to reconstruct the true Berlioz—a person very different from the legendary Berlioz painted by the 'Mémoires' and by the biographers who have been taken in by this confession which is a perpetual apology." The

<sup>1</sup> I allude to Mr. C. A. Barry's interesting Introductory Notice of Berlioz's "Messe des Morts" written for a Crystal Palace programme and reprinted with an additional Musical Analysis in the programme of the eleventh Glasgow Choral Union Concert, of January 31, 1884.

two calumniated musicians above alluded to are Cherubini and Habeneck, the former of whom Berlioz accuses of having intrigued against the performance of the "Messe des Morts," and the latter of having laid down the conducting-stick and taken a pinch of snuff at the most critical moment of the performance. To the first accusation, a letter written by Berlioz to Cherubini, on March 24, 1837, and published in the second edition of the "Correspondance Inédite," gives a downright denial. It runs: "I am deeply touched by your noble abnegation, which leads you to refuse your admirable 'Requiem' for the ceremony of the Invalides. Be convinced of my heartiest gratitude." Halévy's conduct in this affair is defended by Berlioz's devoted young friend, Ernest Reyer. "Berlioz attributes to Halévy a rather pitiable [*triste*] rôle, which does not seem to us compatible with the honourable, elevated, and benevolent character of the author of 'La Juive.' Berlioz was of a very irritable and also somewhat suspicious nature. . . . Well, I will not believe with Berlioz that Halévy's calling on the director of the *Journal des Débats* had another object [than that of getting for Cherubini as a consolation the *croix de commandeur de la Légion d'honneur*]." With regard to Habeneck, M. Hippeau remarks: "The letter to Ferrand [dated December 17, 1837; see 'Lettres intimes,' p. 178], which gives an account of the performance of the 'Requiem,' says not a word about the affair of the snuff-box. Only one line in it is about the conductor, and that line partakes of the general enthusiasm: 'Even Habeneck has altogether come round again [*est tout-à-fait revenu*].' Afterwards, when the chapter of the 'Mémoires' appeared in the *Monde Illustré*, Berlioz wrote to his friend—namely, twenty years afterwards: 'You will read in the last number the narration (much weakened) of the crime attempted against me by Cavé and Habeneck at the first performance of my "Requiem." But is this not a story imagined after the event, seeing that we find no trace of it either in the letter of 1837 or in the accounts of the *Débats* and *Gazette Musicale*, where Berlioz would not have failed to mention so grave an incident?' Although the result of my own endeavours to ascertain the truth of Berlioz's statements is not conclusive, it corroborates the conclusions of M. Hippeau. No one remembered having heard at the time of such an occurrence, and even one who had been present at the performance as an executant knew nothing of it. All were of opinion that Berlioz must have drawn the story from his inner consciousness.\* It would be easy to point out other discrepancies between the letters and the "Mémoires" in the composer's account of the circumstances, especially of the pecuniary transactions, in connection with the performance of the "Requiem," but we must tarry over these matters no longer.

This historical digression is not so foreign to a criticism of the work under discussion as may at first sight appear; it is indeed a comment on my remarks about the insincerity of Berlioz. In life and in art he is for ever attitudinising and striving after effect. He does not for a moment forget that he is in presence of an audience, though the audience may be his most intimate friend. His supreme endeavour is always to make himself interesting, and to set

the world agape. To effect he sacrifices unhesitatingly truth, friendship, the sanctities of love, and all that is noble and beautiful. Could Berlioz have written the Offertory ("Domine Jesu Christe"), with its chorus throughout, except at the close, on two notes, if he had been in earnest, absorbed in his theme? To be sure, the composition is a wonderful *tour de force*, and not without charm; but the procedure savours rather of the artificial than of the artistic—at any rate, is out of keeping with the gravity of the occasion and the import of the words. Berlioz's insincerity is further exemplified by his imitations of styles which he regarded as embryonic or pedantic. How strange that one who looked down with contempt on Palestrina, and jeered and sneered at those who composed fugues, should write the "Quaerens me," the "Hosanna in excelsis," and other portions of the "Messe des Morts"! Such a sacrilegious hypocrisy did not escape the punishment it deserved—the attempted imitations resulted in miserable failures. Cherubini said truly of Berlioz, "If he does not love the fugue, it is because the fugue does not love him" ("S'il n'aime pas la fugue, c'est que la fugue ne l'aime pas"). In listening to the "Quaerens me," you think you hear a rehearsal by the singers, without the instrumentalists, of an accompanied choral work. How empty, desolate, un-beautiful this is! The voices wander hither and thither like disconsolate shades on the shores of Acheron. Perhaps some one will tell us that this is an intended effect. But then what becomes of art? Unless art can in some way idealise the real, transmute by a subtle alchemy ugliness into beauty, it has no business to meddle with the real and the ugly. However, the words in question neither demand nor naturally suggest such a treatment; they are a heartfelt prayer inspired by the consciousness of guilt and the trustfulness of firm faith, being characterised above all by warmth and sweetness. The melodic element in this and other parts of the "Messe des Morts" is often wanting in nobility, and not rarely exhibits awkwardness. Berlioz's talent is indeed rhythmic, harmonic, and chromatic, rather than melodic. To this deficiency of natural melodic flow—very conspicuous in his part-writing, most conspicuous in his counterpoint, than which nothing can be more hard, dry, and angular—may be to a great extent ascribed the ineffectiveness of the choruses.

Berlioz is now universally acknowledged as an unsurpassed master in the handling of orchestral resources. Unfortunately his love of the unexpected and the grand, as he understands it, leads him frequently into doubtful paths. The combination of three flutes and eight tenor trombones in the "Hostias," and four flutes and eight tenor trombones in the "Agnus Dei"—the flutes soaring in the higher regions and the trombones descending to the lowermost depths (the composer makes here use of the unusual "pedal-notes")—reminds one of the dangerous proximity of the sublime and the ridiculous. *Du sublime au ridicule il n'y a qu'un pas*. The most striking feature of the work is, however, the unprecedented instrumental force. With regard to it I must confess (may the shade of Berlioz forgive me!) that I cannot help thinking the effect produced by the five bands with their imposing, nay, overwhelming array of drums is far from being commensurate with the means employed. Moreover, I feel inclined to pronounce the sixteen variously tuned kettle-drums that roll forth harmonious thunder in full chords a complete failure. As to the four brass bands, what are they compared to the one trumpet of the poem?

Tuba mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.

\* But even if Cherubini and his friends made efforts to get his "Requiem" performed, this was by no means so shocking a proceeding as Berlioz seems to have imagined. In this case the greatest musician of the time, whom Beethoven had honoured above all his contemporaries, who held the highest musical post in France, and whose compositions had hitherto graced the most solemn occasions, would have claimed the precedence due to his genius, reputation, and position. To speak of Cherubini as of an impotent botcher intriguing against a better man is simply ridiculous. Moreover, the romanticism of Berlioz must have been to the classic a thing of evil. That Cherubini owed Berlioz no debt of love the "Mémoires" prove only too well.

No more than mere toy instruments. Here is another bark split on the rock of realism. The impression the hearer receives from the "Tuba mirum" and the other "terrible cataclysms" is unquestionably "foudroyant," but it is equally unquestionably purely physical. In short, we may accept wholly and literally the composer's own description, "*C'est d'une horrible grandeur.*"

More satisfaction give the less noisy portions—the "Lachrymosa," "Offertorium," "Hostias," "Sanctus," and "Agnus Dei." There is, however, on the whole—if we except the "Lachrymosa," and a section or passage here and there—little design in them (design in contradistinction to masses of colour, and light and shade). Were I to discuss the work in detail, I would object to the cutting up of the prose Dies Irae into small separate sections, a procedure of course not peculiar to Berlioz, but perhaps less felicitously accomplished by him than by many of his great predecessors. Some of these sections (notably the "Quid sum miser") have too much the appearance of pigmies among giants, of miniatures beside immense wall-paintings. Nor would I leave unnoticed the composer's capricious omissions and re-arrangements of the words of the text, of which I can neither approve nor see the necessity.

With a work of the nature of the "Messe des Morts" all depends upon the execution. Unless the number of performers amounts at least to the minimum prescribed, a perfect *ensemble* has been obtained by assiduous training, and the indications of time, expression, &c., are carefully attended to down to the smallest detail, the idea of the composer cannot be realised. To this should be added that the performance ought to be held in a dimly-lighted church, and the executants placed so as to be invisible to the audience. None of these conditions obtained at the performances of the work in this country. Let us keep this in mind. Massiveness, for instance, is one of the exigencies without which much that would be imposing turns out poor and even ridiculous. I see in the score many possibilities which the Glasgow performance on January 31, 1884 (the first in Scotland, the third in Britain), did not reveal to me.\* Nevertheless, considering that the chorus had only twelve practising and but one rehearsal with the bands, and that the rehearsals of the bands did not exceed the number of two, the performance was very creditable to all concerned—to Mr. Manns, the conductor, to Mr. Allan Macbeth, the chorus director, to Mr. Charles Chilley, the solo tenor, and to the chorus and the bands. With a less clever and experienced conductor disaster, however, would hardly have been avoidable. As it was, the performance passed off—barring some vacillations, one of them rather serious, and occasional imperfections of intonation on the part of the chorus—pretty smoothly. It seemed to me that Mr. Manns took the *tempo* of the "Lachrymosa" somewhat too quick. True, in the superscription the word *andante* is accompanied by the phrase *non troppo lento*; still the *tempo* is *andante*. To do justice to this composition is no easy matter. It demands from the several choral parts the *morbidezza*

and *abbandono* of a perfect Italian vocalist, and the utmost endeavour to reproduce the grand sweeps of the melodic outline. If the *tempo* is taken ever so little too quick the peculiar treatment of the chorus calls to one's mind no less profane a thing than *opéra bouffé*. The public was at a loss what to think of the "Messe des Morts"; but although not favourably impressed, it modestly abstained from expressing any opinion. Mr. Manns received at the end an enthusiastic ovation. The best thanks of the musicians and amateurs of this country are indeed due to this earnest and indefatigable worker for the bold and difficult undertaking of making us acquainted with the great French master's colossal work. Whether further repetitions of it, especially with inadequate resources, are desirable I will not decide, but incline to the belief that it would be more profitable and delectable to turn our attention to those of Berlioz's compositions the subjects of which are more suited to the character of his genius—namely, to his romantic works. If we wish to extend our acquaintance with him, let us eschew his sacred music and choose instead something secular—for instance, his opera "Benvenuto Cellini." The weaknesses, the incongruities of the "Messe des Morts" cannot be hidden by calling it a "drama of death," a phrase as meaningless as most party watchwords. Nor can Berlioz's pride in the work be regarded as a proof of its merit. What pleases him in it is what he calls its grandeur and sublimity. But Berlioz always confounds the grand and sublime with the colossal and monstrous, as he confounded also many other notions. What Heine said of Victor Hugo may be applied with equal force to Berlioz: "*Ce n'est pas un grand homme, c'est un homme énorme.*" That any of Berlioz's productions can lay claim to the appellation "standard work" may be questioned; that he left us much that in spite, partly indeed on account, of its eccentricities deserves attention must be admitted. Berlioz is not one of those noble spirits whose works purify and elevate as well as entertain us, not one of the company which comprises Palestrina, Bach, Handel, Gluck, Haydn, Mozart, and Beethoven; but for all that he is a tone-poet of rare genius, and capable of affording us much pleasure, harmless pleasure as long as it does not make us neglect those masters to whom our chief devotion is due. There is truth in the words—curiously like words written by the historian Ambros on the same point—with which F. Hiller concludes his account of the French master; truth, I say, but cannot add "nothing but the truth." For to most men it is becoming clearer every day that Berlioz's fantastic, picturesque, passionate creations contain pages of exquisite beauty, and volumes of stirring romance which are a living power now and will remain so for a long time to come. In short, Hiller's words leave much in the dark, but illustrate strikingly one most important point—the unique character of the composer's genius. "Hector Berlioz does not belong to our musical solar system—he does not belong to the planets, neither to the large nor to the small. He was a comet—shining far, somewhat eerie to look at, soon again disappearing; but his appearance will remain forgotten. That a similar one will show itself in the musical firmament is neither to be hoped nor to be feared, and hardly to be expected."

#### MASSNET'S "HÉRODIADÉ" AND "MANON."

THE author of "Le Roi de Lahore" is the man of the day among composers of French opera. Two works from his pen have lately engaged and are still engaging the attention of Parisian quidnuncs, not as objects of derision, but of praise and honour. The fact is quite justification enough for interest on this

\* The minimum of instrumentalists and singers indicated in the score is 178 and 210. Berlioz asked for the first projected Paris production of the work (that which did not take place) 500 performers, but had to be satisfied with 450. At Glasgow there were 120 instrumentalists against 400 singers. But though the number of instrumentalists was less and the number of singers more than Berlioz's minimum, it was especially the vocal element that fell short of the requirements of the occasion. The first tenors seemed to me very weak, but also the basses lacked solidity. Indeed, greater fullness would have been desirable everywhere. Was this shortcoming owing to the distribution of the parts (the composer wrote for a chorus of two soprano, two tenor, and two bass parts; in this case the first tenor part was sung by twenty tenors and the contraltos), to inferior voice-material, or to insufficient practice? The first and the last are no doubt the chief, if not the only, causes.

side of the Channel, and we now propose to give our readers some idea of the operas which M. Massenet has put forth, premising that, with regard to "Hérodiade," we speak of the original version produced at the Monnaie Theatre, Brussels, in December, 1881, and not the enlarged four-act edition which has recently seen the light in Paris.

Apparently three authors were needed to make a drama out of the story of John the Baptist, and we do not wonder at it, since the object may have been to lessen the individual responsibility attendant upon playing such tricks with the Bible. MM. Milliet, Grémont, and Zanardini have certainly achieved amongst them a notable thing in the way of daring imagination. This will appear as we proceed. After an orchestral Introduction, chiefly founded upon a theme to which the praises of John are sung later, the curtain rises and we see life return with returning day to the courts of Herod's palace. Merchants and slaves bestir themselves, singing the praises of Jerusalem, to which their caravans have come, while between them and Herod's chiefs a lively business scene takes place, relieved by the mutual abuse of Pharisees and Samaritans. All this is mere exordium, but it awakens interest, and the music has attractive features. It is simple in structure, and well marked in character. As the two parties just named are soundly abusing each other, Phanael (bass) appears and the strife is hushed, a gentle, flowing strain proceeding from the orchestra. In grave phrases, to a sombre accompaniment, he speaks of the troubles of the country, counsels peace among themselves, and refers to an approaching revolt against the Roman yoke. His words produce little effect, but the caravan people depart and the chiefs retire into the palace, leaving Phanael alone. To him comes Salome (soprano), and now we begin to learn something of the fancy displayed by the authors. Salome does not live in the palace; she does not even know who her parents are, but seems to be roaming about on the chance of, at any rate, finding her mother. Phanael knows her origin, but keeps it to himself. After the dialogue conveying this, Salome sings an air in praise of John, whose aid she seeks: "Il est doux; il est bon," she declares, in strains which are also gentle and good. The first phrase of the melody—one peculiarly French in style and treatment—is used later to represent the Prophet's qualities. At its close, Phanael and Salome separate, while the chant of the caravan folk is heard in the distance. Before Phanael can quit the stage Herod appears, agitated and speaking to himself, a chromatic descending passage in the orchestra attending upon him. The Tetrarch gives us more strange information. Salome has lived in the palace, but, having run away from it, troubles Herod with the memory of her fascinating presence. Plainly, he is in love with her, and invokes her in a short but somewhat maudlin ariette: "Salome, Ah! reviens!" Then he sees Phanael, who calls him to really important business—the troubles of the country, and the expected Messiah. Herod thinks more of his heart's troubles, and gives us a short air, "Ah! guérir un amour qui consume mes sens." This is a good, well marked, and passionate piece of the ordinary type. Phanael again speaks of state affairs, and then follows a vigorous dialogue about Herod's impending revolt, the enthusiasm of the people for John, &c. M. Massenet is happy here. He persistently uses a capital and expressive "figure" of accompaniment, which gives unity as well as strength to the whole. Presently, a chorus is heard without, and Herod is just going to receive messengers from his allies when Hérodiade appears. Much "put out" she calls on the King for vengeance,

while the orchestral basses roll in chromatic convulsions. Why is Hérodiade angry? Because, when out walking, she had met a half-naked man, who called her "Jezebel," and threatened the vengeance of Heaven. The presumptuous person in question is no other than John, whom Herod has reasons of his own for befriending. In vain Hérodiade plies him with a tender Andante "Ne me refuse pas," full of French sentiment, but none the less highly expressive. Herod remains firm, the woman becomes angry, and a short but violent scene ends with Hérodiade's threat to destroy John herself. At that moment the Prophet calmly enters, saying "Strike, then." We have now a trio of an extremely energetic description, and perhaps more dramatic than musically satisfactory. There is, however, little characterisation, while John's part is almost limited to calling Hérodiade Jezebel—an exercise which appears to give him considerable pleasure. But it irritates Herod at length, and he intervenes, only to extract from the wrathful Prophet a curse so powerful that it drives the royal and afflicted personages off the stage. Salome again enters, heralded by a harp passage faithfully attendant upon her. Now comes the most beautiful air in the work. Salome loves John, and pours her whole heart into the song "Ce que je veux—te dire que je t'aime." The theme of this number is a prolonged strain of beauty, set off by delicate accompaniment, and the composer loves it, for he employs it later again and again. John refuses the girl's affection, but she persists, till the Prophet, inspired, bids her open her heart to the light of faith and the love of eternal life. A short *ensemble* ends the scene, which cannot be charged with wanting impressiveness or relief from the tender beauty of the love *motif*.

A public place in Jerusalem is next shown, and we witness the further development of Herod's revolt. The people sing noisy choruses, and Herod, accompanied by the orchestral "figure" already mentioned, as well as by plenty of *tremolo*, incites them to take up arms. This they are ready enough to do with no enemy in sight, and more noisy *ensembles* follow, of a firm and solid if not elaborate structure. M. Massenet, it must be confessed, loves an uproar, which, however, is here quite in place. The courage of the mob is mere vapouring. Trumpets are heard in the distance, a cry of "Vitellius" (the Roman Consul) arises, and the people exclaim, "What shall we do?" Vitellius enters with his lieutenants, amid plenty of trumpeting and obeisances. Then ensues an *ensemble* for solo voices and chorus, somewhat elaborate as to character, and decidedly effective. The scene ends with the triumph of Rome; a few gracious words serving to bring the people enthusiastically around the Consul. Upon all this breaks the music of an "Hosannah." Children and women enter, waving palm branches, and singing "Blessed is he that cometh," &c., in advance of John and Salome. The "Hosannah" theme is very distinctive and pretty, and has a harp accompaniment. While it goes on, Herod observes Salome, and Hérodiade watches him with jealous eyes, while Vitellius asks who John is, and the people cry "God's Prophet." The stage at this moment is full of varied interest, as a little reflection serves to show, but the conclusion is rather impotent. John taunts Vitellius with impotence as against the Eternal King; Vitellius takes no notice; the people shout "Long live Cæsar," and the curtain falls.

The second act opens in the house of Phanael, who, looking out on Jerusalem, laments over it, and sings an air "Astres étincelants," in which he muses upon the character and mission of John. The solo is skillfully constructed, sometimes reminiscent of

foregone themes, and not without a certain elevation and dignity befitting the circumstances. *Hérodiade*, with her agitated chromatics, breaks in upon *Phanuel's* reverie. She has come to enquire of the stars what fate awaits "that woman" (*Salomé*) who has stolen *Herod's* heart. In a solo, having a curiously monotonous accompaniment, *Phanuel* tells her that he sees the star of *Salomé* disappear, while *Hérodiade's* turns blood-red; more, that *Hérodiade* was a mother but is so no longer. On this the feeling changes. In an extended duet and dialogue, the music being often expressive, even to pathos, the Queen laments a daughter she has lost, but who, *Phanuel* declares, may yet be restored. This stirs the mother's heart, and a climax is reached when the astrologer, drawing *Hérodiade* to the window, points to *Salomé*, who is just entering the Temple. "My child!" exclaims the Queen, "She! she is my rival! No, my child is dead!" and *Phanuel* answers: "Thou art a woman, but a mother!—never." M. Massenet is not wholly happy with this fine situation, which, we think, eludes his grasp. He meets it with simple declamation instead of music.

The next scene is laid in the Temple. *Salomé* enters alone, while women's voices outside sing the praises of *Herod*. She comes grieving. *John* is in prison—perhaps already dead—and her sorrow is mocked by the pretty strains of the folk without, whose music constitutes one of M. Massenet's discoveries in characteristic effects. Moreover, he has obtained a good and telling contrast here. *Salomé* presently laments the past in an air "Charme des jours passé," founded on the theme of her song in the first act, and therefore very welcome. The melody, however, is heard chiefly in the orchestra. *Herod* enters, brooding over his ambitious projects, and determining to save *John* in order to please the people. Seeing *Salomé*, feeling of another sort animates him, under the influence of which he sings a languishing yet passionate air, "Vision fugitive," written in the approved French style, with plenty of pedal points, single and double, bearing up a superstructure of sensuous harmonies. *Salomé* repulses her royal suitor, who only becomes the more urgent throughout the rest of the scene—till he learns that she loves another. *Herod* divines the man, and, swearing both man and maid shall suffer death, departs. The music is sufficiently energetic during this scene, but seems to us superficial, as though the composer, in presence of a great emergency, found his means inadequate. His methods and devices are those which have served a thousand times before, and we begin to suspect that he is happiest when dealing with ordinary rather than extraordinary situations. At this point the drama halts that we may look upon religious ceremonies. There is a long procession to the strains of an effective solemn march; priest and people join in prayer and response, using Hebrew words; the daughters of Mahanaim dance a sacred dance; a girl sings the song of the Sulamite in the Canticles, to a strain cleverly imitative of Eastern melody, and with another dance the religious observances end. Enter now the King and Queen, the Consul and *Phanuel* to take up the dropped thread of the story. In energetic unison the Princes and Priests demand of *Vitellius* the death of *John*, but the Consul shifts the responsibility to *Herod*, who, answering the continued clamour of the Priests, consents to interrogate and judge the prisoner. *John* is at once brought in, the orchestra playing the theme of the "Hosannah," and a short but resounding *ensemble* goes on as the dignitaries take their places. M. Massenet, who has often jogged memory before, is here not unsuggestive of "L'Africaine." The interrogation goes on in a suffi-

ciently dignified manner, and when *John* declares himself an apostle of liberty, all, save *Vitellius*, echo the strain. *Herod*, to save the Prophet, declares him mad; but the Priests and people join *Hérodiade* in crying for his blood throughout another *ensemble* more noisy than musical. At that moment *Salomé* rushes forward, demanding to share the fate of him she adores; while, as the people murmur astonishment, the theme of her love-song is heard in the orchestra. After another *ensemble*, *Herod*, furious at seeing a rival in *John*, condemns the pair to death; but *Hérodiade* feels a strange pity rise within her, and *John* proudly defies the King, threatening him also with the vengeance of Heaven. This busy act ends with a grand chorus of the most strenuous and exciting kind.

The third act is preluded by an orchestral Andante having as its theme that of *Salomé's* love-song, and opens in the crypt where *John* is confined. The Prophet has a long soliloquy of a rhapsodical character, but distinguished by a good deal of musical beauty. He feels that love is shaking his faith, and cries pitifully to Heaven for help. Heaven sends him *Salomé*, who, attended by her love theme, appears at his side. A tender and beautiful, sometimes passionate, duet follows, broken by the cries of the people without as they demand *John's* death. *Salomé* refuses to quit her lover, and they both are found together when the High Priest, with *Herod's* Guards, enters to tell *John* that his hour has come, but that the King, pardoning *Salomé*, requires her presence in the palace. The girl, resisting, is forced away: the Prophet resigns himself to the guards, and a repetition of the love melody ends the scene. We are next shown the great Hall of *Herod's* palace, where legionaries sing the glory of Rome in a chorus of simple construction but ample development. *Vitellius*, *Herod*, and *Hérodiade* presently enter amid more festive tumult, and the inevitable ballet begins. There are five dance movements, representative of various countries and, musically, not of special mark; M. Massenet being less fortunate than usual in this respect. Upon the gay and brilliant scene *Salomé* is now brought by the guards. She pleads for *John's* life, or the privilege of dying with him; and specially appeals to *Hérodiade's* womanhood. As she does so, the Queen's remembrance of her maternity awakes feelings of pity. All are moved in some manner, and *Salomé* is on the point of succeeding when the executioner appears with his blood-stained sword. A cry of horror greets him; *Salomé* drawing a dagger rushes at *Hérodiade* who exclaims, "Hold, I am thy mother," and then the maddened girl turns the weapon on herself with the words, "Take back thy blood and my life." The curtain here descends amid a renewed shout of dismay, and the opera is concluded. That the story has little to do with the Bible, need not be said now, but it is a good story for stage purposes, and the principal characters are powerfully drawn. *Salomé* enlists sympathy throughout; the Prophet is a grand figure, whom even love cannot turn from the path of duty, and the other personages all contribute their share of human interest. As for the music, we have indicated that M. Massenet seems to miss the great dramatic situations, but writes charmingly when lyrical expression is demanded. The love numbers, and those devoted to the gentler emotions, form the strong point of the work, while the *ensembles* are its weakness. Of course, to us in England, "*Hérodiade*" is forbidden. Though its incidents are imaginary, its personages are Scriptural, and that suffices to keep the work off our stage. It may be, however, that we do not lose very much.

"*Manon*," an opera in five acts, played for the first time at the Opéra Comique on January 17 last,

is a work differing altogether from the quasi-Biblical tragedy just described. Its characters are very worldly characters indeed. There is neither a Prophet nor a King amongst them; and they are only a lot of ordinary folk in the dress of modern civilisation, playing their little part upon a stage of intrigue.

After a short prelude, we are shown the arrival of *Guillot* and *De Bretigny*, with *Poussette*, *Javotte*, and *Rosette*, at an hotel in Amiens. They cry out for attendants, and, irritated by neglect, join in a spirited quintet, "Voyons, monsieur l'hôtelier." But for a long time no one answers their call. At length the host appears and orders dinner to be served. Waiters pass towards the *salle à manger* bearing dishes, and a scene of mock solemnity takes place as the host names the various courses, chorused by the hungry arrivals. All this is admirable, and in the true spirit of comedy, with which M. Massenet seems quite at home. The guests follow the waiters, and the hotelkeeper is left alone. He soliloquises, using ordinary speech, not recitative, while the orchestral accompaniment continues. This is one of M. Massenet's innovations, and marks a new departure in Opéra Comique such as may end in abolishing spoken dialogue altogether. At any rate, it has the effect of a half measure at which nobody expects change to stop. Presently the townspeople gather to see the coach come in, singing a chorus as they do so. *Lescaut* also appears with two comrades of the body guards, whom he leaves at the hotel, and departs to a neighbouring auberge where good claret is sold. When the coach arrives we have a bustling scene, what with travellers, servants, and the bystanders, who, after the manner of their kind everywhere, freely criticise the new arrivals. All this while the music continues bright, clear, and good. We begin to discover where the composer's strength lies. *Lescaut*, looking on, suspects a pretty traveller to be his cousin, *Manon*, whom he awaits. He is right, and not he only but ourselves are soon interested in the girl, who sings in artless fashion such charming and piquant music as she excuses herself for feeling embarrassed on making a first journey. Another lively ensemble attends the departure of the coach, then the townsfolk disperse, repeating a snatch of their chorus; *Lescaut* goes to look after his cousin's luggage, and *Manon* is left alone. *Guillot*, coming out on the balcony, sees her, and offers money for love, at which the girl laughs, drawing forth *Guillot's* companions, by whom the merriment is taken up, only ceasing when *Lescaut* returns, and the revellers retire. Even now the girl has to linger on the scene, for *Lescaut* and the two guards go to settle some business, otherwise take a hand at cards and dice at the neighbouring auberge. Before doing so he sings a funny air of advice, marked by more of the mock dignity we have before recognised. Again left to herself, *Manon* muses on the gaiety and fine attire of the women with *Guillot*. She is tempted to envy them, but her better nature checks her, and in this mood she is discovered by *Des Grieux* (tenor), who, struck with her beauty, engages her in conversation, to be even more attracted by her simplicity. It is a case of love at first sight on both sides, and a love duet is reached with remarkable rapidity. Nay, so quickly do matters progress that the pair make off in company towards Paris. *Lescaut*, returning, misses his cousin, but encounters *Guillot*, whom he accuses of hiding her, and a scene ensues, only ended by the host's declaration that *Manon* has gone to Paris with a young man. Upon this situation the curtain falls. Throughout the first act M. Massenet will not be denied. His music runs on, bright, animated, sometimes humorous; always clear in

construction and effect. We begin to regard him as a master in comic opera.

The second act opens in the Parisian apartments of *Des Grieux* and *Manon*. There is a pretty scene as *Manon* reads a letter concerning herself, written by *Des Grieux* to his father, and the music is really charming in style and character. The lover wishes to marry his mistress, and is about to carry the letter to post, when a servant announces two men, who clamour for admission. These are *Lescaut* and *De Bretigny* (one of the Amiens revellers). *Lescaut* reproaches *Des Grieux* with his usual burlesque solemnity, and an altercation follows in the form of a delightfully comic trio. *Lescaut* will be satisfied if *Des Grieux* marries *Manon*. *Des Grieux* gives him the letter to read, and both move up, leaving *De Bretigny* to "carry on" with poor simple *Manon*, who recognises him as an admirer of some standing. *De Bretigny* assures *Manon* that *Des Grieux's* father will fetch him away that very night, and presses his own suit in the course of a clever quartet full of varied interest. *Manon* hesitates, and the two men, seeing the game half won, retire. *Des Grieux* soon follows them to post his letter, happy and unsuspecting of mischief. Left alone, the weak girl dwells on her new lover's fine promises, is seduced by them, and bids a tender farewell to her household belongings. *Des Grieux* returns, more affectionate than ever. As they sit at table, a soft knock at the door disturbs them. *Des Grieux* rises to open; *Manon* seeks to prevent him; he persists, goes out, there is a noise of struggling, and, as the curtain falls, a carriage is heard to drive away. Throughout this act M. Massenet uses his art adroitly. He has now several representative themes to employ, and manages them well; the various parts are well characterised, and the music of *Manon* especially happily accords with her temperament and invincible simplicity.

The third act introduces a popular fête, with all its bustle and variety. We meet here the three ladies of the Amiens hotel, also with *Lescaut*, but the story halts at this point, and interest gathers around the spectacle and the music, which last keeps up to the level of the preceding acts, and is full of spontaneity and charm. We learn only that *Manon* is now living with *De Bretigny*, and that *Guillot* means, if possible, to take her from him. Presently, *Manon* and *De Bretigny* appear on the scene, to the admiration of all beholders. The girl is delighted with so much homage, and sings a curiously constructed air made up of unaccompanied vocal phrases with short orchestral interludes. Now it appears, from the father of *Des Grieux*, who opportunely arrives, that his son has become an Abbé. The Count is himself attracted by *Manon*, who roams about the fair like a child, and presently finds himself answering her questions about his son. All this goes on to the sound of dance music, and is full of interest. Further dialogue takes place, though none of great importance. The act ends, as it began, with revelry, and we are left with an impression that *Manon* still loves *Des Grieux*.

Organ music opens the fourth act, which is laid in the Seminary of Saint Sulpice. A crowd of worshippers discuss the preaching talents of *Abbé des Grieux*, who presently appears with his father. The Count rallies him, and bids him marry some good woman; but he remains firm, resolved to separate from the world. Left alone, he tries to chase the image of *Manon* from his thoughts, and sings some tender and touching strains, written in Massenet's peculiar vein of sentiment. When he has gone to his religious duties, *Manon* enters, seeking him, and waits while a distant choir sings a part of the office. Moved by the strains, she cries for pardon to Heaven.

*Des Grieux* returns, and an important duet follows: the woman pleading with her old lover, the man bidding her begone and tempt him no more. M. Massenet here writes with genuine passion, and sustains the feeling through a very long scene, which ends with the victory of love over renunciation.

The fourth act opens on a gambling scene, where we meet *Lescaut* and the Amiens convives once more. But the story again halts for some time in favour of a bright stage and pleasant light music. It marches, however, when *Manon* and *Des Grieux* appear. The girl wishes her lover to augment his fortune by play; but his soul rebels against the thought. He is persuaded in the end, nevertheless, and tries his luck against that of *Guillot*, while *Manon* sings a reckless song (with a constant inverted dominant pedal) in praise of gold. *Des Grieux* wins rapidly, and *Guillot* insults him; a fracas ensues, and the police enter. *Des Grieux's* father also appears—he must be own brother to the father in “*La Traviata*”—full of reproaches, and now a long *ensemble* begins. Finally, *Des Grieux* and *Manon* are placed in charge of the police, and the act closes.

The last act shows the Havre road, and *Des Grieux* waiting with *Lescaut* to rescue *Manon* from those who are escorting her to ignominious servitude. The archers appear with their prisoners, and when they halt we learn that one of the women is dying. *Lescaut* goes to them as a comrade, and asks permission to speak to her. The sergeant not only grants it, but detaches *Manon* from the chain and leaves her, enjoining *Lescaut* to deliver her up at the halting place. The lovers now meet once more, and their duet is the most touching piece in the opera. Real feeling pervades it, while the music is often beautiful in a high degree. It recalls somewhat the last scene of “*La Traviata*.” There is the same access of energy in the dying woman, the same collapse. The lovers take a tender farewell, and then, by the road side, poor *Manon* dies. The opera is over.

We have little to add, without going into a close description of the music, the character of which, however, has been sufficiently indicated. The story is painful and its atmosphere unwholesome, but M. Massenet's share of the work has been so well done that, whatever else fails, *Manon* will hand down his name. It is an opera musically instinct with the qualities that constitute vitality.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XIV.—MEYERBEER (continued from page 74).

It was in 1815 that Meyerbeer, acting on the advice of Salieri, went to Italy for the purpose of learning how to write for the voice. But before entering upon this second phase of his career, it may be well to cite the opinion of Carl Maria von Weber with regard to some of the work done in his first. We have already stated that Weber, who handled the pen of a critic as well as of a composer, wrote in assertion of his old fellow-student's claims. He did this especially as regards “*Alimélek*,” and an article on that opera bearing his signature may be found in the *Musikalische Zeitung*, of Leipzig, for November 3, 1815. The *Musikalische Zeitung*, at that time edited by Rochlitz, had not, in Weber's opinion, done justice to Meyerbeer, and against this fact the future composer of “*Der Freischütz*” lifted up his testimony. After some sharp invective against his countrymen, who, with all their pretended patriotism, neglected native talent, Weber said:—

“Mr. Meyerbeer has hitherto acquired fame only as a great pianoforte player, while but little justice has been done to him as a composer. The great

works by which he has proved his genius—the operas ‘*Jephtha*,’ performed in Munich, and ‘*Alimélek*,’ produced at Stuttgart and often at Prague, and his grand oratorio ‘*God and Nature*’ have either been passed over in silence, or mentioned in terms of doubtful praise. . . . It is truly melancholy that a composer should be so often at the mercy of individuals whom either mere chance or the vanity of seeing themselves in print, or even hunger, has made the heralds and proclaimers of public opinion. How often is their judgment influenced by illiberal selfish motives. . . . The unity and keeping of the whole opera (‘*Alimélek*’) is an advantage that few compositions like this possess. In addition to which, how many proofs of a devoted study of the art—what a beautiful combination of original melodies, in various forms, each preserving a character peculiar to itself! No prolixity in the work, all dramatically true, all full of lively imagination, of lovely and frequently luxurious airs. The declamatory part always correct, with an abundance of rich and new harmonies. A judicious use of the orchestra, often so combined as to produce the most striking effects. Such is this opera, from which I could easily select specimens to prove all that I have said if experience had not taught me that such passages, when detached, cease to be what they are in union, and therefore incapable of producing conviction.”

Meyerbeer may have felt that he deserved these high encomiums, but, as we have seen, he willingly lent an ear to those who counselled a step certain to revolutionise his method. Already the composer had no artistic principle. Dazzled by the splendour of Rossini's fame, he would become an Italian likewise, drink from the same fountain of tune, and set all the heads in Europe nodding to the measure of his rhythms. It was the end he regarded, not the means; and the adaptability of his race, so fiercely inveighed against by Wagner, made him not only willing to take any course, but able to take it with success. The situation becomes more accentuated when we recollect that, up to this time, Meyerbeer had been a strong opponent of Italian music, as represented by Nicolini, Pavesi, and others. Like most German musicians, he fretted against the preference shown to Italians at the multitudinous German courts, and had, therefore, a personal grievance wherewith to strengthen his artistic dislike. Yet, spite of all, he went to Italy resolved to start along the flowery path of Italian opera towards the goal of fame. He could not have done so at a more propitious moment. On reaching Venice, he found the public wild with delight over Rossini's “*Il Tancredi*,” which had just appeared to assert the existence of a new and brilliant genius, whose music was living music, not dry and soulless strains. “*Il Tancredi*” at once converted Meyerbeer, if indeed there could be involved in the case any such thing as real conversion. He saw his course marked out, and, just as at Vienna, he shut himself up to work hard and rival Hummel at the pianoforte, so now, with German patience and Jewish pliability he laboured unceasingly to follow, and, if haply he may, catch up Rossini. Meyerbeer was in no hurry to make an Italian *début*. Calculating, rather than enthusiastic, he could resist the promptings of impulse and eagerness. All the chances of success and failure were deliberately counted and weighed with the closest reference to his own judgment of himself, and hence it came to pass that his first Italian opera, “*Romilda e Costanza*,” was not played till 1818. The Paduans, in whose city this event took place, gave the work a cordial reception, “not only,” remarks Fétis, “because of the music and the talent of the *prima donna* (Pisaroni), but because Meyerbeer was

considered by them as belonging to their own school, in his quality as a pupil of Vogler, himself the pupil of Valotti. "Semiramide riconosciuta," produced at Turin in 1819, followed, and after it came (Venice, 1820) "Emma di Resburgo," which at once established the master's reputation.\* This opera soon travelled to Germany, where it proclaimed the composer's apostasy, and excited a storm of angry criticism. No wonder! German opera, thanks to Weber, whose strong nationality kept him intensely German, was lifting its head, and stirring up expectation. Every young composer had upon him the eyes of the people, looking to see that he did his duty, and loud was the outcry when "Emma di Resburgo" showed on every page that Meyerbeer, whose German virtues Weber so loudly proclaimed, had gone over to the enemy. Weber himself shared this feeling to the fullest extent. He had failed to comprehend Rossini, just as, by the way, he failed to comprehend Beethoven, and waged against him and his school a bitter war which was, perhaps, as much national as artistic. One can easily imagine, therefore, his disgust at seeing a Rossinian in the German composer of whose talents he had warmly expressed a profound admiration. To such a heat did the feeling of resentment rise that it boiled over on to the pages of the Dresden *Gazette*, where we find an angry and protesting article. But the personal friendship of the two men remained unaffected, and evidence of this may be discovered in Weber's letters, from which we make a single extract: "On Friday last I had a great pleasure—Meyerbeer came and passed a whole day with me. . . It was really a day of happiness—a souvenir of the happy time we spent together at Mannheim. We did not separate till far into the night. Meyerbeer goes to Trieste to produce his 'Il Crociato,' and means to return to Berlin in a year to write a real German opera. Heaven grant that he keeps his word. As for me, I have talked to him conscientiously."

Weber did more than talk. As a practical protest against his friend's desertion to the enemy, he put Meyerbeer's opera, the "Two Caliphs," on the Dresden stage, under the name of "Wirth und Gast," intending thus to show that he had not praised his friend without cause, as well as to declare the road in which that friend should walk.

It would serve little purpose to dwell minutely upon Meyerbeer in Italy. This was not the true Meyerbeer, any more than the grub is the butterfly. Let us, therefore, simply record that "Emma di Resburgo" was followed by "Margarita d'Anjou," that by "L'Esule di Granata" (1822), and that by "Almansar." In 1823, Meyerbeer's health not being good, he went to Berlin for a change, and there wrote a German opera, "The Brandenburg Gate," intended, it is said, for the theatre at Königsstadt, but never performed. It was this visit to his native city which brought about the pleasant intercourse with Weber, spoken of in the extract already given from the master's letters. At this time, also, he completed his "Il Crociato"—a work produced, not at Trieste, but at Venice (1824), where it was received with acclamation, the composer being presented with a laurel crown on the stage. So ended, with all honour, the master's Italian career, for he composed no more operas in the language of Rossini.

The works produced during this phase of Meyerbeer's career were not successes merely on the spot,

though even such a limited result would have been creditable when Rossini was everywhere worshipped as a god. It says much that, against so powerful a rival, the young Berliner obtained a hearing at all. He did far more than obtain a hearing. For example, "Emma di Resburgo" was played at Venice, Milan, Genoa, Florence, and Padua, while, as "Emma von Leicester," it appeared in Vienna, Munich, and Dresden, and, as "Emma di Roxburg," at Berlin and Stuttgart. "Margarita d'Anjou" was performed in Italian at Milan, Venice, Bologna, Turin, Florence, and Trieste; in German, at Munich and Dresden; in French, at Paris and several provincial towns of France; and, in English and Italian, at London. Triumphs of this kind were surely enough for satisfaction, and Meyerbeer could not have been led by failure to abandon Italian opera. How then came he to abandon it? Probably through artistic dissatisfaction with results, which, if brilliant, were superficial; through the force of early training and dread of the opinion formed of him in Germany. Be this as it may, his last Italian work, "Il Crociato," shows a marked disposition to return to the German manner. On this subject Fétis observes: "If one examines the score of 'Il Crociato' with care, unequivocal signs appear of a reaction in the method of the composer and of an attempt to fuse his primitive tendencies with the Italian method of 'Emma di Resburgo' and 'Margarita d'Anjou.'" The fact was noticed immediately on the production of the opera. Thus a correspondent of the *Harmonicon* (Vol. I., p. 160) wrote, after referring to the success of the piece: "Yet envy and many a mortified maestro did their utmost to rob the German composer of his triumph. Such is the order of the day, but letters of impartial connoisseurs received from Venice and other quarters cannot sufficiently praise the music of this opera, which is of that profound and solid kind which at present seems confined almost exclusively to Germany." Another correspondent of the same journal (Vol. III., p. 2), writing from Florence after "Il Crociato," had been produced there, enters fully into the merits of the work, pronouncing it a "happy amalgamation of the music of the German and Italian schools, full of well-digested and profound harmonies, blended with a spirited and expressive melody." But more is gathered from this contemporary writer. We learn, for instance, that Meyerbeer's peculiar individuality so asserted itself as to obtain notice and excite comment. "It is true that in Meyerbeer's music we sometimes meet with uncommon phrases, which will not at once be either relished or understood, but when heard often they enchant by their novelty and beauty, and strongly rivet the attention. It must be acknowledged by all that the compositions of this master not only please the ear, but also express a language that speaks directly to the heart. His music may be compared to some of those grave-looking persons who alarm us on a first introduction, but upon closer acquaintance charm us by the suavity of their manners, and the elegance of their conversation. One fault we may be permitted to find with this composer, but it is a "happy one," as Quintilian calls it, and this is a redundancy of genius. If he possessed self-denial enough to re-trench these exuberances, if he would bear constantly in mind that great law, *ne quid nimis*, his music might approach rapidly to perfection." These extracts amply suffice to show the significance of "Il Crociato," as the first work which gave a definite intimation of what its composer was destined to become.

"Il Crociato" not only foreshadowed Meyerbeer's ripened method, but had a remarkable influence upon his future career. The work was played in Paris in

\* The writer of the article "Meyerbeer" in Grove's "Dictionary of Music" has made a curious mistake here. He seems to have consulted Fétis, and there read: "En 1820, 'Emma di Resburgo,' autre partition de Meyerbeer, fut jouée à Venise et y obtint un succès d'enthousiasme, peu de mois après que Rossini y eut donné 'Eduardo e Cristina.'" But he read it so carelessly as himself to write: "'Eduardo e Cristina,' and 'Emma di Resburgo' (Venice, 1820) were all received with enthusiasm by the Italian people," &c. The error is certainly worth correcting.

1826, and the composer travelled to the French capital for the purpose of supervising the production. He little suspected, perhaps, the importance of that journey. It determined him as a writer for the French stage.

On reaching Paris Meyerbeer installed himself at the Hotel Bristol, and at once entered into the full enjoyment of Lutetian life. "One saw him everywhere," says M. Blaze de Bury, "at the theatre, in society, at the quartet evenings given in the Pillet-Will mansion, where Baillet had so much trouble then in gathering thirty people to hear the masterpieces of Haydn, Mozart, and Beethoven. . . . Meyerbeer was soon on terms with all that music, the fine arts, letters, and society had of notabilities. He was full of respectful deference for the famous veterans of the Conservatoire; simple and cordial towards the celebrated men of his own generation; affable and encouraging towards talent still obscure." With Rossini he soon established close relations. The composer of "Il Barbiere" recognised all the talent of the German master, and had no jealousy. To his honour be it said that Rossini kept free from that very professional meanness, as he did from ill-natured resentment. Who can forget his remark to Weber when the master approached him "delicately" (as Agag approached Samuel), with an uncomfortable recollection of how he had lampooned and burlesqued him. "Not a word more," exclaimed Rossini, replying to Weber's muttered excuses, "the *polisson* who wrote 'Tancredi' ought to think himself too happy that such a man as you made him the subject of your pen." There was Rossinian sarcasm here, undoubtedly, but so happily veiled that Weber, who saw no more in it than he wished to see, was put quite at his ease.

"Il Crociato" was set before the Parisians in due course, and in the best manner, with the aid of Pasta, Mombelli, Donzelli, and Levasseur, but it had no special success, and was no more than well received. Here, in parenthesis, let us show out of what conflicting elements the historian has to evolve truth. M. Fétis writes in his "Biographie Universelle": "'Il Crociato' did not obtain in Paris the enthusiastic success it gained at Venice, Rome, Milan, Turin, and all over Italy, nor even such as it won later in Spain, at Lisbon, and at London, as well as in Germany. Circumstances were unfavourable. Paris does not divide its crowns, which fall upon a single head. In 1826 the frequenters of the Théâtre Italien did not believe that any other composer than Rossini was possible." On the other hand, M. Blaze de Bury, after a panegyric on Paris as the supreme arbiter of fame, says: "'Il Crociato' was produced under the most powerful auspices . . . its success bore the aspect of a triumph. At that time there was enthusiasm for all masterpieces, and laurels for all glory." We elect to believe Fétis, who wrote as a contemporary of the event, and whose testimony accords with the established fact that when "Il Crociato" was produced in Paris, Rossini had the ear of the public to an extraordinary degree—had, in fact, a virtual monopoly of that organ.

After his French *début*, Meyerbeer kept silence for four years. Endowed with ample fortune, no need existed to work for bread, and he now seems to have bethought him of social duties, and intimate family pleasures. In 1827, he took to himself a wife, and two children were quickly born to him—born only to die in infancy. Meyerbeer keenly felt the loss of these infants, so brooding over the heavy affliction as to bring on a serious illness, from which he recovered with difficulty. Much of the artistic interregnum, we have good reason to suppose, was really spent in maturing the method and style that

astonished the world in his next work. In the quietness of his home, when home was not the abode of overwhelming grief, the master worked out the manner and direction of a new departure, which, whatever its merits, gave him, for all time, a distinct and striking individuality among composers of opera.

The work just referred to was "Robert le Diable"—first of the great series which ended with "L'Africaine." Written by Scribe and Delavigne, the book of this opera has often been praised, on the strength, perhaps, of its authors' names; but more often abused, as monstrous in conception, vulgarly sensational in working out. As far as the detractors are right, Meyerbeer should bear his meed of blame, since it is known that he reigned supreme over his poets, never accepting in deference to them what his judgment disapproved. In this very opera, for example, Scribe wished to bring on a lot of sea-nymphs, bearing golden oars, as the seductors of Robert. Meyerbeer rejected the idea and proposed, with characteristic boldness, the famous scene of the nuns. How bitterly this was attacked no student of musical literature needs to be told, while readers of Mendelssohn's letters easily call to mind his amusing description of the entire plot. Mendelssohn was in Paris during the early run of "Robert," and refers to the work as "played every night with great success," adding, after a sketch of the story: "I cannot imagine how any music could be composed on such a cold, formal *extravaganza* as this, and so the opera does not satisfy me. It is throughout frigid and heartless, and where this is the case no effect is produced on me. The people extol the music, but where warmth and truth are wanting, I have no test to apply." No considerations of the sort affected the Parisians, who revelled in the spectacular effects without question as to their reasonableness or propriety, and accepted all that seemed doubtful for the sake of music which spoke a new dialect of the universal language.

It will be of interest to reproduce here that which Fétis has said regarding Meyerbeer's second transformation, as revealed in "Robert le Diable":—

"A new man is shown in this work. It is no longer the German Meyerbeer, the pupil of Vogler; it is no longer he of Italy, throwing violently off his scholastic habits in order to learn, by imitation of Rossini, the art of using the voice and instrumental colouring; it is not even the fusion of the two styles in order to attain varied effects; it is altogether a creation in which there remains to the artist, of his earlier periods, only the experience acquired by his labours. Six years of rest, or rather of study; six years of meditation, observation, and analysis, had at last co-ordinated and made into an original and powerful whole all the energetic feeling that nature had infused into his soul, all the novelty of idea born of audacity, all the elevation that the philosophy of the art lent to his style, and all the certainty that a practised mechanism gave to the effects which he desired to produce."

A French critic (Félix Clement) adds to the foregoing general and, in the main, correct remarks, some more definite observations of an instructive character. He says ("Dictionnaire Lyrique") :—

"Meyerbeer demonstrated in this work a powerful individuality and indicated a new horizon. He has dramatised the harmonic methods of the German school by a process which we can indicate but briefly. The expression of personal character and dramatic situation is in agreement. Its impression is more concise, more immediate than in the melodic phrase, which can only exert its influence after some bars. Enharmonic modulation is the master's most frequent resource in order to enter, without preparation, into

the moral sense of his subject. From this manner of shaping the composition it follows that, wanting a text, a title, a canvas, a definite situation, the music of Meyerbeer does not interest, does not hold the attention so much as that of composers who strive less to paint with energy, precision, and all possible force the sentiments of humanity than to move the soul by constantly charming the ear and by the feeling of rhythm. For this reason the instrumental pieces of Meyerbeer are generally short. The æstheticism of his art did not invite him to precede his operas with developed overtures. His orchestration is admirable for science, resource, and dramatic intention, but it never unbends. Sonority, variety of *timbres*, all incessantly contribute to the effect. Let imitators of the master take care lest in pushing his system too far without the support of eminent qualities, they act upon their audience in a manner more acoustical than musical."

Whatever opinion may be expressed for and against the new method of Meyerbeer, assuredly it pleased the taste of a time when romanticism in art was asserting itself against bondage to classicism, and that in Meyerbeer's novel rhythms, bewildering variety of effects, and highly coloured orchestration, they recognised an assertion of liberty which few valued the less because here and there it bordered upon license.

"Robert le Diable" was ready for representation in 1830, but the confusion brought about by the Revolution of July affected even the Grand Opéra, which was no longer under royal direction. The manager, left to himself, had to take care of himself, and he stipulated for terms so hard upon the composer that Meyerbeer declined to entertain them. By November of the following year affairs had settled down, and an arrangement to produce the work took effect without further trouble. With it the most splendid period in the history of the Académie Royale de Musique distinctly began, much to the surprise of the manager, who had listened to the sneers of the critics admitted to rehearsal. Fétis, who was present, tells us: "A multitude of the professional critics, without sufficient knowledge of art, who abound in Paris more than anywhere else . . . cut up the musician's work in the gayest manner possible. It was who should say the most jocular word, or make the most grotesque and witty funeral oration over the score. They summed up by declaring that the piece would not run ten nights." The poor manager (Dr. Veron) hearing all this went to Fétis and confided to him his doubts and fears. "Don't trouble yourself," said his friend, "I have listened attentively and feel sure I am not deceived. There are here many more beauties than imperfections. The spectacle is taking, the impression will be lively and profound. The work will rise to the clouds and make the round of the world." The manager may have found some comfort in these words, but yet more consoling were the ten thousand francs which "Robert" brought to the treasury night after night. The first performance took place on November 21, 1831, with the following cast: *Alice*, Mdle. Dorus; *Isabelle*, Madame Cinti-Damoreau; *Raimbaut*, M. Lafont; *Robert*, M. Nourrit; *Bertram*, M. Levasseur. Success came, as we have seen, promptly and in abundance, and without a day's delay. Meyerbeer's first French opera began the march round the world predicted for it by Fétis.

The splendid result of the new operatic mixture invented by our master naturally led to an engagement for the production of another work. He accepted from Scribe and Emile Deschamps the book of "Les Huguenots" and bound himself under a penalty of 30,000 francs to present the score by a specified time.

Already his fondness for altering and re-altering, and for taking the minute precautions which long kept "L'Africaine" from the public, had become so far known that it was deemed wise to bind him down. In this case, however, nothing availed against delay; but the fault was not Meyerbeer's. The composer's wife, suffering from an affection of the lungs, was ordered to reside in Italy, and thither the master accompanied her in a state of great anxiety. He begged for six months' grace under the painful circumstances, but the favour was refused, upon which Meyerbeer paid the fine, and said to the manager, "Good-bye." This at once brought the operatic potentate to his knees. He approached Meyerbeer as a suppliant; begging him to take the money back and let him have the score as soon as possible. To this the composer agreed, nothing loth to re-pocket his 30,000 francs, and "Les Huguenots" was first performed at the Académie Royale on February 21, 1836.

(To be continued.)

## HANDEL'S ORCHESTRATION

By EBENEZER PROUT.

(Continued from page 70.)

I AM beginning to discover that if I proceed with the examination of the whole of Handel's operas in the same detail as those already noticed, this series of articles bids fair, like Banquo's descendants, to "stretch out to the crack of doom"—to say nothing of the probability of tiring even the most patient of my readers. The subject is so much fuller of interest than would be imagined by any one not familiar with it, that the chief difficulty experienced is in making the best selection from the mass of material lying under one's hands. Fortunately, not all of Handel's scores are so suggestive of remark as "Almira" or "Agrippina"; and I shall endeavour to condense what I have to say into as few words as possible.

"Silla" (1714) furnishes on p. 15 the earliest example in Handel of a trumpet obligato to a song; and the air "Dolce nome" (p. 22) has a beautiful accompaniment (afterwards used for the air "O come let us worship" in the Chandos Anthems) for two violins, doubled in the octave above by two flutes.

One number of "Amadigi" (1715) must be noticed. The song "Pena tiranna" (p. 60) has a very fine accompaniment for strings in five parts (three violin parts), a solo oboe and "bassons" in the plural. The bassoons in unison execute arpeggio quaver passages against staccato chords for the strings, while the solo oboe has mostly a duet with the voice. The effect is very full and rich. It is worth noting that the bass line is expressly marked "senza cembalo"—one more proof that the harpsichord was employed to accompany the songs in ordinary cases.

The overture to "Radamisto" (1720) has the part for the cembalo on a separate line in the score. It will be remembered that Handel's usual custom is simply to indicate "con cembalo" or "senza cembalo" on the bass line. There appears to be no special reason why in the present instance the plan should have been departed from, as the part is in unison with the bass throughout. It was in "Radamisto" that Handel first used the horns, which will be found in the accompaniment of the air "Alzo al volo" (p. 95). In the same opera (at p. 100) will be seen an early instance of the use of the oboes to fill up the harmony. Instead of doubling the violins, as usual, the oboes add other notes to the chords, making with the strings a six-part harmony.

The score of the third act of "Muzio Scavola," the opera which, it will be remembered, was written in 1721, in collaboration with Mattei (some say

Ariosti) and Bononcini, presents nothing remarkable in the instrumentation; but "Floridante" (1721) has one number very richly scored, and with much variety in the effects. This is the duet "Fuor di periglio" (p. 65) which is accompanied by strings (the first and second oboes doubling the first and second violins throughout), two flutes, two bassoons, and harpsichord. The solo passages for the bassoons answering and imitating the strings are very effective; and the passage on p. 69, where two bassoons are doubled by the flutes two octaves higher, might have been written by Mozart.

The next two operas have little to detain us. In "Ottone" (1722) we find in the song "Bel labbro" (p. 20) a passage in the final symphony, where the bassoons double the violas in an important middle part. At the beginning of the second part of the song the bass line is marked "e bassons," showing that these instruments played with the basses, even when not expressly indicated. The line is marked simply "Bassi" at the commencement of the number, and not "Bassi e Fagotti"; but the doubling of the basses by the bassoons is evidently implied here, as in many other places.

"Flavio" (1723) gives us, at p. 22, the rather unusual combination of a solo oboe and solo violoncello in thirds; but a more curious thing will be found in the song "Amor, nel mio penar" (p. 75). The key of the piece is B flat minor, but the oboe obbligato is written in A minor. The inference of course is that there was an oboe in D flat, a semitone higher than the ordinary pitch, like the flutes in a military band.

We now come to one of the most remarkable of all the opera scores, "Giulio Cesare" (1723), a work which, according to M. Schoelcher, was performed in 1787, and which was the last of Handel's operas ever given on the stage. The scoring of this work is noteworthy in more than one respect. There is a larger proportion of airs richly accompanied than in many of the other operas, though it need hardly be said that here, as elsewhere, we find many numbers in which only strings and harpsichord are employed. In this work alone, of all those as yet published in the German Handel Society's edition, independent parts for four horns may be seen, and these horns are used, according to the modern fashion, in different keys. Thus the opening chorus (p. 5), "Viva, viva il nostro Alcide," which is in the key of A, has parts for "Corni 1, 2, in A," and "Corni 3, 4, in D," full harmony for the four horns together being frequently found. A symphony in the key of G in the third act (p. 122) is even more curious. It has two horns in G, and two in D, and at one point a short adagio is introduced in which a phrase for the two horns in G, *soli*, is immediately repeated a fourth lower by the horns in D. Four horns are used again in the final chorus. Besides this, the air "Va tacito e nascosto" (p. 40) has a very important and effective horn obbligato. Passing over with a mere word of mention the beautiful bassoon parts to the air "Se in fiorito ameno prato" (p. 59), I must notice the remarkable scoring of the symphony (p. 54) at the point where Mount Parnassus opens, and *Virtue* is discovered on her throne surrounded by the nine muses. Here we see the employment of two orchestras. Besides the usual orchestra in front of the foot-lights, consisting of strings and oboes, there is a second band on the stage, composed of an oboe, first and second violins, violas, violoncellos, bassoons, a harp, a viola da gamba, and a teorba, all of which have separate parts. *Cleopatra's* song (p. 56), which follows, is similarly scored, the strings being muted, and charming effects are produced by the antiphony of the two orchestras.

The score of "Tamerlano" (1724) contains, on p. 31, a song with a remarkably fine obbligato for the bassoon; but it has two points also which are very curious. The song "Par che mi nasca" contains parts for "Cornetti 1, 2." It is almost unnecessary to say that the instrument intended is not the modern Cornet-à-piston, which was not known in Handel's time, but the old "Cornet," called in Germany "Zinken"—a wooden tube covered with leather. It was, in fact, the treble of the now nearly obsolete Serpent. We find it not infrequently in the scores of Bach's Church Cantatas; but I have not met with it in Handel excepting in this one song. Possibly he tried it here as an experiment, and, not being satisfied with the result, did not use it again. The other remarkable feature of this score will be seen in the duet "Vivo in te" (p. 102). Besides the strings, the score has two staves marked "Traversa e Flauto 1," "Traversa e Flauto 2." As "Traversa" is the name almost always used by Handel for the modern German flute—a name which was given from its being held *crosswise*, instead of being blown through the end—the inference is irresistible that the "Flauto" must here mean the old "Flute-à-bec," which Bach frequently writes for. It is quite plain that two different instruments are intended by the two names, and we have here a proof that the older form of flute had not, in 1724, disappeared entirely from the orchestra.

If further proof of what has just been advanced be needed, it is furnished by the next opera of the series, "Rodelinda" (1725). The song "Con rauco mormorio" (p. 58) has a charming accompaniment; in the first part of the song we have strings and harpsichord, with bassoons in unison mostly doubling the violas, which, probably for this reason, are written in the tenor instead of the alto clef. The second part of the song is full of contrasts of colour. The voice is accompanied throughout by the basses and harpsichord only; but the vocal phrases are interspersed with instrumental passages in three-part harmony, given sometimes to two violins and viola, at others to *three bassoons*—proving that there were at least three in the orchestra—and at others to two Flauti and one Traversa. Here the distinction between the two kinds of instruments is unmistakable. Had Handel intended three flutes of the same kind he would have written the three parts on the same stave, as he has done with the bassoons; but he has put the two upper parts on one line, marked "Flauti," and the third on a lower one, marked "Traversa."

In speaking of "Almira" I have mentioned Handel's anticipation of one of Meyerbeer's special effects. The score of "Rodelinda" gives another of the same composer's favourite combinations, on p. 76, in the florid passages for bassoons and violoncellos in unison. The air "Se il mio duol" (p. 91) has a very fine accompaniment in which the voice is supported by holding notes for flute and bassoons, the latter reinforced by the violas. The viola part is written in the tenor clef when the bassoons are in unison with them, and in the alto clef when they play alone.

It is not without regret that I pass over the next three operas—"Scipione," "Alessandro," and "Admeto," all written in 1726. I had noted points in each of them, but the length to which this article is growing warns me to be concise. I therefore next take up another very interesting score—"Riccardo" (1727). In the symphony which opens the first act a storm at sea is depicted. Here, for the first time in the works of Handel, the drums are used for a descriptive effect, as Beethoven has done in the Pastoral symphony. Hitherto the composer has

always employed them with the trumpets to give brilliance to the *tutti*s. The symphony now under notice has no trumpet parts, and the drums are mostly used for rolls, the part being marked with the words "loud," "soft," "very soft," &c., in full instead of the usual *p* and *f*. It is seldom that Handel treats these instruments in this manner; other instances will be found in "Israel" ("But the waters") and "Semele" ("Avert these omens"). The song "Del' onor" (p. 59) in "Riccardo" must be mentioned because of its containing several passages in which the contralto voice is accompanied by the horns only. On p. 88 we meet with a short arietta, accompanied by strings and a "Traversa bassa"; the latter was evidently some variety of the flute a tone lower in pitch than the ordinary instrument, as its part is written in G minor while the key of the piece is F minor. The short battle piece on p. 106, afterwards used in "Joshua," has a brilliant accompaniment for three trumpets and drums, and the song immediately following, "Il volo così fido" (p. 110), has a beautiful piccolo obbligato, which is even more effective than the familiar accompaniment of "Hush, ye pretty warbling choir." Lastly, in the fine song "Quando non vedo," given in the appendix to the opera (p. 125), there are parts for two "Chalameaux"—a now obsolete reed instrument, believed to have been the predecessor of the clarinet, which is also to be found in the score of Gluck's Italian "Alceste."

In contrast to "Riccardo," the following opera, "Siroe" (1728), presents not one number excepting the overture in which there are any independent parts for the wind. "Tolomeo" (1728) also brings nothing in the instrumentation that is absolutely new; while in "Lotario" (1729) the only number requiring notice is the richly scored chorus "Viva e regni" (p. 36), which is accompanied by strings, two oboes, two bassoons, and two horns, and abounds in fine effects for the wind, and florid passages for the violins. Handel used this piece later in "Time and Truth," where it appears as "Happy if still they reign in pleasure."

There are three interesting points to be found in the score of "Partenope" (1730). The air "Dimmi, pietoso ciel" (p. 33), accompanied by strings, flutes, bassoons, and harpsichord, has several passages in which a melody given to the medium notes of two flutes in unison is doubled by the violas and bassoons an octave lower, while the violins play a moving accompaniment of semiquavers, sometimes above and sometimes below the flute. In the song "Io seguio sol fiero" (p. 46) will be found duet passages for voice and horn, and in one place, on p. 47, the thoroughly modern effect of a long holding note for the horn above the voice; and the air "Mà quai note" (p. 105), accompanied by strings *con sordini*, and two flutes, has this indication on the bass line—"Con la Teorba, e Bassi piccicati (*sic*), senza cembalo e Bassons," proving once more that harpsichord and bassoons played from the bass line when not otherwise directed.

In "Poro" (1731) the air "Se possono tanto" has clear directions for the use of the harpsichord in the "Con Cembalo" and "Senza Cembalo" on the bass stave, which at the beginning is simply marked "Bassi," as usual. In the air "Senza procelle" will be seen the rather unusual combination (with Handel), of two horns and two flutes, with charming effects of holding note for one horn in the middle of the harmony. Some songs given in the appendix to this opera have a curious part for "Cembalo II.," an examination of which shows that there were two harpsichords in the orchestra, and that the second played only in the symphonies and *ritornelli* of the songs.

The score of "Ezio" (1732) gives us some new combinations, such as that of two flutes with two violas (p. 20). The most striking numbers of this work, as regards orchestration, are the song, "Se la mia vita" (p. 89) and the final chorus. The score of the former is one of the most varied in its colouring to be found in the whole of Handel's works. It contains parts for two flutes, two bassoons, and two horns; and besides the usual strings and harpsichord, a solo violin, solo viola, and solo violoncello are employed, the part of the violoncello being especially prominent. Besides such ordinary effects as solo passages for the horns or flutes, we find the combinations of flutes and bassoons in octaves, and horns and bassoons in octaves, quite in the modern style. It may be noted that the bassoons are only written for a few bars, on the line of the basses, and where they have solo passages. The indication "Tutti Bassi" at the commencement shows that in the rest of the movement they played with the basses.

The final chorus of "Ezio" shows again how much attention Handel paid to contrasts of colouring. It is a simple tune in five strophes, each of the first four of which is sung by one of the principal characters of the opera, while the last is given to the full chorus. The first verse, for mezzo-soprano, has the melody doubled by the violins *unis*, in the octave above; the second, for soprano, has all the oboes in unison with the voice; the third, for alto, has the flutes the octave above the voice; the fourth, for bass, is accompanied by strings and oboes; while the full chorus has strings, oboes, and horns. The means employed are very simple, but the contrasts leave nothing to desire.

I must pass briefly over the remaining operas, though there is not one on which something of interest might not be said. In "Orlando" (1732), in the well-known air "Sorge infausta" (p. 88), the opening symphony is remarkable for the dynamic marks inserted in quite a different way from that usually employed by Handel. At the third bar the semiquaver passage for the violas is marked *f*, while the other string parts are *p*; and at the eleventh bar the violins are marked *pp*, and the violas and basses *p* only. I have found no parallel case to this in any other of Handel's scores. At p. 97 of the same opera we find the composer experimenting with a new instrument. The air "Già l'ebro mio ciglio" is accompanied by two "violettes marine" and pizzicato basses. The "violettes marine" are written in the alto clef and marked "per le Signori Castrucci." We learn from Chrysander's "Life of Handel" (II., 256) that the Signori Castrucci were violin-players in Handel's band, and that the new instrument was a kind of viola invented by one of them, the effect of which Handel immediately tried. The parts he has written for them could be played on two ordinary violas; but nothing exact is known as to the specialties of the instrument.

In "Arianna" (1733), we see at p. 73 a song with a violoncello obbligato curiously resembling in its figures the well-known solo for the same instrument in "Batti, batti"; and in "Ariodante" (1734) attention should be drawn to the lovely effect of the bassoons *pianissimo*, combined with muted strings in the air "Scherza infida" (p. 70); while in the chorus "Ogn'uno acclami" (p. 130), we find a band of oboes and bassoons on the stage answering the strings and trumpets in the orchestra. "Alcina" (1735), has nothing calling for remark except the curious piccolo solo in the ballet air on p. 148, against a sustained G for violins and violas in unison, which furnishes a very rare example of the use by Handel of the "double string."

In "Atalanta" (1736) Handel uses a trumpet in the overture for the first time. The chorus which opens the second act (p. 30) has two horns in B flat, almost the only instance of their employment in this key which I have found in Handel; and at p. 91 of the same score is a Gavotte for three trumpets and drums alone. Mozart half a century later did something similar in his little minuets for five trumpets and four drums, to which, however, he added flutes.

In "Arminio" (1736) are a few points which must not be passed over. The air "Quella fiamma" (p. 52), besides an oboe solo has "Violino 1 e oboe 1, ripieno," and "Violino 2 e oboe 2 ripieno," giving conclusive proof, if such be required, that there were more than two oboes in the orchestra. The curious disposition of the accompaniments to the air "Mira il Ciel" (p. 70), should also be noted; but for this point I must refer my readers to the score. A most singular effect is produced in the duet "Quando più minaccia il Cielo" (p. 77). Here each voice part is doubled in the octave above by a flute and oboe in unison, while the violins accompany in florid semi-quaver passages.

I cannot pass over "Giustino" (1736) without calling attention to one or two curious points. I noticed in speaking of "Riccardo" the "Traversa bassa," on p. 16 of "Giustino" another kind of bass flute is used. The opening symphony of this song ("Può ben nascer") is scored for an oboe solo "e Flauti 1" in unison; "Flauti 2" is written against the second staff, while the lowest part is indicated "Viola e Basso de Flauti." Unless Handel was more than usually careless, the employment of the plural ("Flauti 1," "Flauti 2") would show that each flute part was played by at least two instruments, while the "Basso de Flauti" would appear from the part to have been a large flute going down to the low F. In the chorus "Per voi suave e bello," of the same opera, we find again, exceptionally, the horns in B flat.

"Berenice" (1737), the last opera as yet issued by the German Handel Society, is remarkable for the meagreness of its orchestration, and contains nothing requiring notice. I have now therefore completed, though very inadequately, the first part of my task. When I come to speak of the Oratorios, I shall have to point out effects of a different class. As a whole the songs in the operas are more varied in their scoring than those in the Oratorios, though the latter are by no means so colourless as is generally imagined. It is largely in the choruses of the Oratorios that special effects will be found. I believe that what I have already written will surprise most of my readers, and I think I have a few more surprises still in reserve for them in the articles which are to follow.

(To be continued.)

## LA SCALA AT MILAN

By FILIPPO FILIPPI.

(Continued from page 75.)

THE artistic history of La Scala is truly that of dramatic music and choreography in Italy during the last century, for it includes a marvellous list of operas by illustrious composers, of ballets and choreographers, celebrated singers, and favourite dancers, which extends uninterruptedly through a hundred years. These may be divided into three great periods, in the course of which Italian music has transformed itself, changing style, essence, and aim. The first period, from 1778 to 1812, comprises the composers of the last century up to the dazzling apparition of Rossini. The second period is Rossinian and leads us to 1839, the first appearance of Verdi.

The third may be called Verdian, and lasts to the present day.

La Scala, begun in 1776, was built so rapidly that two years later, on August 3, 1778, it was inaugurated with Salieri's "Semiramide Riconosciuta," which was sung by Signore Balducci and Lebrun, Signori Rubinelli and Prati, and the celebrated male soprano Pacchiarolli. Salieri was a poor, vulgar composer, of whom nothing is remembered but the record of his attempts to rival and criticise Beethoven at Vienna. The number of composers who, from Salieri's day to ours, have written operas expressly for La Scala is very great; and during the first period, when composing an opera was not a very long affair, considering that the only qualities required were spontaneous melodies, rapidity of development, and easy harmonies, they succeeded each other incessantly. I shall name those composers only who won more than a passing and fictitious popularity, and who deserve to be recorded in the history of art.

Guglielmi only wrote for La Scala an opera bouffe, "I Fratelli Pappamosca."

Zingarelli, a prolific and tedious composer, wrote more for La Scala than any other maestro. He began in 1785 with "Alsinda," which was followed by "Telemaco," "Ifigenia," "La morte di Cesare," "Pirro re di Epiro," "Il mercato di Monfregoso," "La Secchia rapita," "Artaserse," "Giulietta e Romeo." In 1796 he gave "Meleagro," "Ilirtratto," "Clitemnestra," and "Il bevitore fortunato." Of all these operas, what has remained? "Romeo e Giulietta" only, which would be forgotten like the rest if Bellini had not written, on the same subject, his "Capuletti e Montecchi."

Asioli, a Milanese composer and excellent writer of didactic works, composed but one opera for La Scala: it was called "Cinna."

Paer, the celebrated composer of "Agnese," gave three operas: "L'oro fa tutto," "Rossana," and "L'Eroismo in Amore." This last appeared in 1816, when Rossini's star had already risen.

Fioravanti, one of the most brilliant and imaginative writers of opera bouffe in the old Italian style, of which Cimarosa is the prototype. The public of La Scala warmly applauded four new works by him: "L'astuta in amore," "La cappriciosa pentita," "L'orgoglio avvilito," and "La schiava di due padroni."

Mayr, of Bergamo, was remarkably gifted with dramatic power for his time, and wrote during the period of Napoleon's grandeur, dedicating to him a cantata. La Scala accepted the following works by this composer: "Lodowiska," "L'equivoco," "Le due giornate," "Imisteri Eleusini," "Le fiute rivali," "Alfonso e Cora," "Amor non ha ritegno," "Eraldo ed Eunna," "Adelasio ed Aleramo," "Ne l'uno ne l'altro," "Raoul di Créqui," "Le due duchesse," "Elena," and "Fedra," this last in 1821, when Rossini was at the height of his glory; but Mayr's rather antiquated style makes me place him amongst the composers of the first period.

Generali is to be considered as Rossini's true precursor. Form and ideas are often identical in both masters, and the famous *crescendo* in the overtures is his invention. Generali began composing for La Scala in 1805. "Don Chisciotte," his first opera given there, was followed by "Chi non resica non rosica," "La vedova delirante," and "Il romito della Provenza," this last in 1830.

Gnecco deserves mention for the great success he obtained with "Le prove d'un opera seria," which remained for years in the general *répertoire* and was played in every theatre in Italy.

Morlacchi, a melodious composer, gained celebrity for one opera only—"Tebaldo ed Isolina"—his

"Avventure di nuagioruata" and "Gianni di Parigi," given at La Scala, had no success.

During the second period, besides Rossini's, we find names which entirely eclipse those of contemporaneous writers. These names form a melodic pleiad which has impressed itself on the whole world, leaving ineffaceable traces, notwithstanding the real progress made later in the musical drama. And this is the reason why the Italians, whose nature seemed reflected in the easy, spontaneous, inspired melodies of Rossini, Bellini, and Donizetti, bore so ill the violent change of style which has arisen lately. On the production of every new work written in our day these melodies are evoked and mourned over, yet there is nothing left to do but to copy them or turn boldly towards the future. Let us see now what these famous composers wrote for La Scala, and begin with Rossini, who, at the early age of twenty, brought out an opera bouffe, "La Pietra del paragone." It was sung by Signora Marcolini, Filippo Galli, and Bonoldi, three celebrities of their time, and the composer received 600 lire from the *impresario*.

The success was immense. Rossini became at once famous, and the viceroy of Italy exempted him from military service, a most extraordinary favour in those Napoleonic days. Two years later he returned to Milan and gave "Aureliano in Palmira," in which the famous Velluti sang. It appears the opera had but a very quiet reception, but Velluti obtained an enthusiastic success for his fanciful vocalisations; indeed, these ornamentations were so much out of proportion with the original theme, and so completely perverted the melodious idea, that Rossini from that day determined to write himself all the ornaments he intended to be sung. Useless precaution! for singing masters, and singers too, have ever since added new variations to those already elaborated by Rossini. The overture alone of "Aureliano" has remained, placed by Rossini himself as the Prelude to his "Barbiere di Siviglia." In this same year (1814) Rossini gave, at La Scala, "Il Turco in Italia." It was coldly received, the general opinion being that the master had copied himself too freely. A great success, however, was obtained by its performers—David (tenor), Galli (basso), and the buffo Pacini, who was inimitable in the part of *Geronio*.

Three years passed over, and in 1817 Rossini, full of honours for his "Barbiere," "Otello," and "Cenerentola," obtained an immense success with "La Gazza Ladra." On leaving the theatre, after the *fuore* of the first night, Rossini, who joked on every subject, said that he was more overpowered by the fatigue of the numerous bows he had to make to the audience than by the excitement of his great success. Two curious circumstances are attached to the first representation of "La Gazza Ladra." The fine duet of the prison was written in Ricordi's back shop, in the midst of a dozen copyists, who were making a furious noise; then a pupil of Rolla, the violinist, wanted to stab Rossini because he had had the impudence to put drums in the overture, and was pacified only when Rossini, with comic gravity, promised he never would repeat a similar profanation. The last opera Rossini wrote for La Scala was one of his weakest, "Bianca e Faliero," which was given in 1820. It failed completely, a marvellous quartet in it alone being received with enthusiasm.

Pacini, after being one of Rossini's first imitators, left the beaten path, and, adopting a style of his own, soon became a tolerably original inventor of themes and *cabalette*; but too affected, a bad harmonist, too violent in dramatic effects, and wanting in rhythm; his operas, although successful on their production, soon fell into disuse, and "Saffo" alone remains. Of this, however, there are doubts as to his being really

the author; indeed, it has been attributed to his servant, who it is said gave him the best motives in it. No less than ten operas did he write for La Scala, beginning in 1819. Their names are: "Falegname di Livonia," "Wallace," "La Vestale," "Isabella ed Errico," "La gelosia corretta," "Gli Arabi nelle Gallie" (which was very successful), "I cavalieri di Valenza," "Il Talismano," "Giovanna d'Arco," and "L'Ebreo."

Another close imitator of Rossini was Meyerbeer, at the time he gave his two first operas at La Scala, "Margherita d'Anjou," in 1820, with fair success, and, in 1822, "L'esule di Granata," which pleased less. Shackled by too close an imitation of Rossini, whose form, style, and even embellishments he reproduced, he had not been able in these two works to give adequate signs of the truly original character of his genius, which only revealed itself in the "Crocato," and attained perfect maturity in "Robert le Diable." Mercadante, too, for a long time reflected only the formulas, ways, and means of the great Pesarese; but he always tended to the grand style and pompous expressions which came later. He, perhaps, was less imaginative and melodious than Pacini, but he surpassed him in learning, in clearness, and in a certain grandeur and regularity of construction, which unfortunately turned to heaviness and wearisome length. "Elisa and Claudio" was the first opera he gave at La Scala, in 1821. The triumph it obtained created the universal feeling that a new melodious genius had arisen, but instead of progressing his star receded for many years. Signore Tosi and Pisanoni, two celebrities of the time, must be mentioned as contributing greatly to his success. The following operas, "A dele ed Emerico," "Amleto Montanaro," "Il Conte d'Essex," "La gioventù di Enrico V.," all given with little or no success, are now forgotten. "Il Giuramento," given in 1837, and sung by Signore Schöberlechner and Brambilla, Pedrazzi and Cartagenova, renewed Mercadante's fame, and was followed in 1839 by the representation of "Il Bravo," perhaps a more clamorous triumph yet. These two operas mark the culminating point of Mercadante's inspiration, for in them spontaneous phrases, with novel outlines, are sustained by solid harmonies and most effective dramatic expression. "La Schiava Saracena," the last opera written by Mercadante for La Scala, was of an inferior stamp altogether, and was very coldly received.

Donizetti's name appeared for the first time on the bills of La Scala in 1822. This artistic genius, whose excessive facility for composing, and whose untimely end prevented him from reaching the highest realms of art, had to encounter difficulties and vanquish obstacles such as few artists have met with. His first attempt was a failure, "Chiara e Serafina," in 1822, which was produced immediately after Mercadante's "Adele ed Emerico," which had obtained a fair success. Nor was he more fortunate with "Ugo Conte di Parigi," given ten years later in the same season as "Norma"; too severe a test, although the good public of La Scala had shown itself difficult to please, even by Bellini's divine creation. A memorable date is that of December 26, 1834, when "Lucrezia Borgia" was first represented: many are still living who were present, and they all concur in saying that it was received with impatience, general discontent, and disapproval, to be pulled to pieces next day by the criticisms of the time.

Donizetti next gave "Gemma di Vergy," a very inferior work to "Lucrezia Borgia," but which pleased more. The last opera Donizetti wrote for La Scala was "Maria Padilla," which contains a beautiful duet for two sopranos. This opera had more success

than its predecessors, although "Gemma" is a fine opera, full of fancy, and "Lucrezia" a real masterpiece.

No new composer created such a dazzling surprise as did Bellini with "Il Pirata," in 1827, supported by three vocalists, whose names have reached us as famous amongst all—Rubini, Tamburini, and Méric-Lalande. Added to the unexpected beauties of new and fresh melodies, the maestro himself exercised a bewitching influence by his sweet, affectionate manner, his youth, and beautiful expression. The music of "Il Pirata" has now got old, but one must go back to those days to be able to imagine the effect those warm melodies had on the public, when sung by a tenor such as Rubini. Two years later "La Straniera" also pleased immensely, but did not produce the enthusiasm created by "Il Pirata." Rubini was no longer there, and was replaced by Reina; to Tamburini and Méric-Lalande was added Madame Unger, one of the future queens of song. The success of "La Straniera" grew with every representation, and no good Milanese could do without going each night to hear the famous "Meco tu vengo misera." Another memorable date in the history of "La Scala" was that of the first representation of "Norma," December 31, 1831. How strange it is to learn that "Norma" was received coldly by a public who applauded all the pieces on the old-fashioned principle, and left unnoticed all the sublime, imperishable passages of this score, in which Bellini, by his melodic force, obtained a dramatic effect never before realised, even by Gluck's declamation, nor surpassed since by Wagner's metopea. Quite on a par with the public's reception was the judgment of the critics, who with stolid and impudent coolness pitied Bellini, and declared a want of vitality in his new work, the most living and most lasting score in existence.

Another composer worthy to be recalled, although not to be compared to the great masters of his time, is Ricci. His "Chiara di Rosenberg" obtained great success in 1831, and a more noisy triumph still greeted the appearance of "L'avventura di Scaramuccia." On the contrary, "Chiara di Montalbano" failed miserably.

(To be continued.)

#### AMATEUR MUSIC AS IT SHOULD BE.

THE coming of age of the Herefordshire Philharmonic Society within the past year has been allowed to slip by without any recognition from the press, though much smaller and less noteworthy musical events are constantly chronicled, and though to its numerous members, and twice a year (when the concerts are given) to three or four surrounding counties, it has been a most important institution ever since its commencement twenty-one years ago. This silence may be consequent on one of the Society's rules—not to admit the press for the sake of public criticism; but it seems a mistake and an act of injustice in these days, when the efforts of amateurs are being constantly run down (chiefly because they are successful), that the music-loving public should not have the opportunity of knowing a little about so excellent an amateur Society from every point of view, whose twenty-one years' flourishing career fully entitles it to offer rules and principles as models on which other societies may build with almost insured hopes of success.

A knowledge of most of the similar musical associations now in existence all over the United Kingdom enables us to say that there is no other Society of the same character which can boast a like artistic position. To endeavour to show the reason for this,

with a view to encourage and stimulate other similar bodies to the same degree of excellence, may be worth some little consideration. The Society possesses, in common with most others, a president, vice-president, committee, treasurer, subscription list, and ballots for its members, consisting of ladies and gentlemen, who come, some of them, sixty miles to attend the strictest rehearsals. This will tend to show that the Association possesses what others seem unable to obtain—namely, the hearty love and deep interest of all its members.

Anything but a crammed room at its concerts is unknown, and this not from tickets being forced upon unwilling buyers by aristocratic ladies, to whom the effort of getting rid of them is well nigh a desperate one; but from those taken up by the subscribers to whom they belong. Houses are filled and parties are made from the *esprit de corps* felt everywhere with regard to "our Society"; the same sort of interest, indeed, working for music which supports successfully the county balls and agricultural shows throughout England; not a complimentary simile for art, perhaps, but one which shows the sort of life absolutely necessary from a social point of view, and which ensures a satisfactory result indirectly from a musical standpoint also.

The cause of this is, of course, mainly individual effort; but surely in other counties there might be found equally competent and energetic managers, who would and could infuse that magnetic power into a body of people which we commonly call "go," and without which the best efforts are "stale, flat, and unprofitable." Amateur music has of late made great strides, and amateurs will have their own music and their own performances whether they are laughed at or no. They want to know, by performing it, the music they care for; to listen to it once or twice gives them little or no knowledge of it. Their rendering of it may not always give their listeners all the pleasure they wish, but it gives the executants pleasure, for they have learnt something, and at each performance feel the necessity of learning more, their powers of gauging the merits of a purely artistic performance being also materially increased.

The Society which is our subject possesses both an orchestra and a chorus. Perhaps the former may not be all which its members some day hope to see it; but many of them, we venture to say, would agree that they have learnt more of music at their rehearsals than from all they have heard elsewhere put together. We would only recommend them more frequent rehearsals to fit them to become in their department as good as the other half of their Society; for, of the choral singing, it would be impossible to speak too highly. Judged by a professional standard it is first rate, and there are many fine points in most of the works given by the members, especially those unaccompanied, which we do not think could be excelled by many well-known Metropolitan choirs.

After having mentioned this characteristic of the Society, readers will not be surprised to hear that the conductor in Herefordshire is Mr. Henry Leslie, to whom the advancement of music owes so much throughout England. He realised long before other people that if England is to rise from the ignominy of being the unmusical nation of Europe, the work of making her different, and of giving to her the cultivated, discriminating audiences we find abroad, belongs undoubtedly to the self-cultivation of amateurs of all classes throughout the country, either through choral and orchestral societies or through independent action. One of the first results of his working interest in this branch of musical education was the formation of the Herefordshire Philharmonic

Society, and for twenty-one years he has given his untiring skill in making it what it now is, socially, financially, and, above all, artistically flourishing.

During that time something like two hundred and eighty works, great and small, have been given; and the result is a real feeling for, and a certain knowledge of, much good music among the Society's members, combined with the certainty of its being carried home and influencing largely for musical good their respective villages and surroundings, as indeed is proved to be the case.

Should this short account of successful results and their apparent reasons lead any similarly constituted Society to follow the rules and ambitions of this one, or encourage any musical amateur to go on with the great work of musical education in himself and those around him, its object will have been reached; for if music as a serious art is ever to be appreciated and understood here, as it is in Germany, the formation of an educated, enlightened public is the first requisite; and, in order to produce this valuable result, most surely will the root of the matter prove to be the cultivation and encouragement of the musical amateur.

#### SIR JULIUS BENEDICT.

THOSE who can remember the time when Benefit Concerts were amongst the important attractions of the London musical season must recall with pleasure the annual appeal of Mr., now Sir Julius, Benedict, who invariably assembled around him the best artists of the day, and provided a programme of the highest degree of interest. In June of the present year the fiftieth anniversary of these performances will be celebrated by two concerts at the Albert Hall, at the first of which the composer's Oratorio "St. Peter" will be given. Apart from the opportunity which will thus be afforded for showing the estimation in which the exceptional artistic gifts of Sir Julius are held by the general public, we are glad to say that a testimonial in acknowledgment of his many years' services to the art has been proposed; and, as might be expected, has received the most cordial support. The Lord Mayor has accepted the post of Honorary Treasurer, an office has been secured, and many subscriptions have already been promised. In reviewing the fifty years of Sir Julius Benedict's career in this country, during which music has grown from an aristocratic luxury to a popular necessity, it must be recollected that he has ever been one of the most active agents in its progress; for as executant, composer, teacher, lecturer, and writer, he has made a name which will be permanently enrolled in the annals of the art. But although in all these capacities he has fairly earned a deep debt of gratitude from audiences, pupils, and readers, it must not be forgotten that there are many who cannot be classed under any of these heads who have received, and benefited by, his information and counsel.

A preliminary meeting of the Committee was held in the saloon of Her Majesty's Theatre, on the 22nd ult., when, in the unavoidable absence of the Earl of Lathom, Lord Lonsborough took the chair. A very large number of musical professors, amateurs, and others connected with the art were present, and letters were read accepting the office of patrons, on behalf of Her Majesty the Queen, the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, the Duke and Duchess of Albany, and Mr. Gladstone, who expressed much regret at his inability to attend the meeting. On the motion of Mr. Wilson Barrett, seconded by Mr. T. Chappell, it was resolved that the testimonial should take the form of a sum of money, to be raised by public sub-

scription, and from the proceeds of the two Concerts to be held at the Albert Hall. Mr. Barrett added that if the members of the theatrical profession could by their aid increase the fund, they would be most willing to give their services in the cause. Resolutions were also passed empowering the General Committee to increase their number and to receive contributions, and also to appoint an executive Committee, including the Earl of Lathom and Lord Lonsborough. The Lord Mayor was requested to continue to act as Hon. Treasurer, and Mr. C. W. Thompson as Hon. Secretary, Mr. George Reeves Smith being appointed Secretary to the Committee. It was also agreed that Messrs. Dimsdale, the trustees of the fund, should be authorised to receive subscriptions, as well as the members of the Committee. Apart from the large number of subscriptions collected at the Meeting, the interest felt in the proceedings by all present was unmistakably apparent; and that the proposed testimonial will thus be a genuine expression from the music-lovers of a country with which the recipient, although not a native, has so long identified himself, must, we are certain, materially enhance its value to one who has so legitimately won his fame as an artist, and his reputation as a man.

ALL who think with us that the selection of operatic works for performance in any country should not be bounded by geographical restrictions, cannot but feel gratified that the lessee of the Royal Italian Opera no longer confines himself to the creations of foreign composers; but, welcoming good music wherever it can be found, has chosen Mr. Mackenzie's highly successful opera "Colomba" as one of the chief attractions of the coming season. The prospectus announces that this work, translated into Italian, and the principal part sustained by Madame Pauline Lucca, will positively be produced, Mdle. Gertrude Griswold (who will make her first appearance on the stage in England), being also included in the cast. This widening of the hitherto somewhat exclusive scheme of the Royal Italian Opera will, we feel assured, tend, not only to secure a continuance of support from the former subscribers to the establishment, but will enlist the sympathies of the many who had long urged the desirability of instituting some changes in its management, which should be more in consonance with the marked progress in the musical taste of the people. We are glad also to find that Reyer's Opera "Sigurd," lately received with so much favour in Brussels, will be given, with Madame Albani in the character of the heroine. Besides the artists already mentioned we are promised Madame Adelina Patti, Madame Sembrich, Madame Maria Durand, Mdle. De Vere (her first appearance at the Royal Italian Opera), Madame Scalchi, Mdle. Reggiani, and Mdle. Tremelli; Signor Nicolini, Signor Marconi, M. Soulaacroix, Signor Mierzwinski, Signor Cotogni, M. Devoyod, Signor De Reszké, Signor Monti, and Signor Novara. The conductors will be, as before, Signor Bevingani and M. Dupont. The season will commence on April 29. As announced in our last number, a series of twelve performances of German Opera, under the conductorship of Herr Richter, will also be given on the Wednesdays and Fridays in each week, commencing June 4, which will certainly be a welcome addition to the important musical events of the season.

THE Christmas of 1883 brought with it the usual—indeed we may say more than usual—performances of "The Messiah"; and, as might be expected, a number of unique criticisms upon the work have

appeared in country newspapers, many of which have been forwarded to our office. One of these—after telling us that “The Messiah” is a great deal too much heard in the present day, and that its merits are over estimated, because “the majority of people are blinded by the sublimity of the subject, and rendered unfit to pronounce judgment from a purely musical standpoint”—proceeds to say that the rendering of the air “I know that my Redeemer liveth” was “exceptionally brilliant”; that the singing of “He was despised” was “equal to a commentary upon it,” and expresses regret that after the air “Why do the nations,” “the singer gets his own share of the applause and the orchestra’s to boot.” In another the critic says that he would have been better pleased had the air “The trumpet shall sound” been written for a soprano, and makes other suggestions for improvements in the Oratorio which are, unfortunately, now too late. But a long notice, headed “The Messiah,” and commencing “The above was the title of the piece performed on Monday night,” is perhaps the most remarkable of any of the “curiosities of criticism” we have yet quoted from. “Thus saith the Lord of Hosts,” we are told, was well sung; “the chorus ‘He shall purify,’ &c., follows, in which the alto ‘soars.’” Then, “the contralto sung the next piece most efficiently, and so far not the slightest *itch* took place.” During the singing of “He was despised,” it is said, “one of the musicians got slightly wrong.” When the Hallelujah chorus was given, “the whole audience rose to their feet. Whether,” remarks the critic, “it was through having become uneasy from having sat from half-past seven to ten o’clock, or from some higher motive, the change was a enjoyable one.” The rendering of the whole of the choruses was evidently quite to the mind of the writer, for he says that “with the exception of a very slight *itch* in bass,” the singing was all that could be desired. We may add, in conclusion, that the italics are ours.

OUR readers know that we have consistently endeavoured to enforce the fact, whenever occasion offered, that good music, whether thoroughly understood or not, is always more enjoyed by the lower classes than bad. In the course of our remarks upon this subject we have adduced innumerable instances of working men even asking for songs of a higher class than those given to them at cheap Concerts where the music was presumably adapted to the capacity of the audience; and the most successful items in the programmes of the many “People’s Entertainment” performances have invariably been the compositions of the great masters. We have now before us, however, a proof that matters are mending, and that all our caterers for poor men’s Concerts are beginning to awaken to the truth we have stated. It appears that a number of those useful individuals popularly known as “Sandwich men,” whose pitiable appearance in the streets of the metropolis has often excited commiseration from the passers by, were invited one evening during the past month to the headquarters of the Bloomsbury Chapel Mission; and that, after an excellent tea, recitations and music were provided for their amusement. Songs were given by several amateurs, and glees by a choir connected with the Mission Hall. The instrumental pieces included a March by Schubert, a Minuet by Mozart, and a Barcarole by the first-named composer; and we are told that “a more intelligent and appreciative audience could not have been desired.” We have often heard of composers who produce music of an inferior class on the supposition that anything better will not sell; and these compositions they

appropriately term “pot-boilers.” Some years ago the taste of the day might have justified such a course of action; but when “Sandwich men” can listen with delight to the music of Schubert and Mozart, we may reasonably ask whether such a lesson should be disregarded. “Pot-boilers” must, no doubt, be composed; but the time may soon come when the pot shall really be boiled with the flames of the bad works, and the good ones may prove the means of putting something in the pot to boil.

SINCE the true method of producing the voice has engaged the attention of our most eminent medical authorities, the question has assumed a form which is likely to lead to the most beneficial results. The book on “Voice, Song, and Speech,” noticed in our last number, has demonstrated the necessity of studying the causes as well as the effects of bad voice production by those who profess to give instruction in the art; and although we do not expect that every teacher of singing shall also be a surgeon, it is good that he should avail himself of the latest researches on the matter. The opening chapter in the book already alluded to has the following passage, with which, we think, all must agree: “Some have ridiculed the idea that an acquaintance with this subject is of any more use to the vocalist than is the anatomy of the hand to the pianist. But the examples are not analogous, inasmuch as the pianist obtains his instrument ready made for him, and if he wear it out or injure it he can purchase another, while the vocalist has to form his voice, and if he wrongly use it, it may be gone for ever.” Those who acknowledge the truth of this, however, should remember that there is a danger to the inexperienced in attempting self-tuition by the aid of a treatise, however well it may be written. A professor once told us that he was waited on by a lady to “have her voice tried,” and commenced by singing the scale with a spasmodic gasp between each note. Upon being asked what this meant, she said she had read in some book that she would never sing unless she pursued this method, and that therefore she had taken a great deal of trouble to acquire it. Perhaps the work inculcating this principle had good in it, but the tyro had only extracted the bad. Professors may undoubtedly be guided by books, but students should be guided by professors.

LOVERS of Handel, a race which happily still exists, though in danger of being improved off the face of the earth, will hear with pleasure that the “Dettingen Te Deum” is to be performed at the next festival of the “Sons of the Clergy,” to be held in St. Paul’s Cathedral, on May 14. In former years it was performed alternately with the Te Deum by Purcell; but, for some reason or other, this programme was superseded about fifty years ago by a long selection of English anthems, accompanied only by the organ. The full band was revived, under the auspices of the present organist, and many beautiful works, not often to be heard in London, have been given in their integrity under the dome of the Cathedral; amongst them Spohr’s “How lovely are Thy dwellings” and “God, Thou art great”; Mendelssohn’s “As the hart pants,” “Come, let us sing,” and “When Israel out of Egypt came”; Hiller’s “Song of Victory,” and also his fine, but too seldom heard, “All they that trust in Thee, Lord.” What a pity Latin words may not be used! We might then hear Leo’s “Dixit Dominus” in C, possibly a Mass by Palestrina, or Bach’s glorious Mass in B minor.

## ROYAL ALBERT HALL CHORAL SOCIETY.

THE only performance of this Society requiring record in our present issue is that of Berlioz's "Faust" on the 7th ult. This favourite work was repeated in place of one of the intended performances of Wagner's "Parsifal," the production of which has been of necessity postponed until next season. We have so recently drawn attention to the masterly way in which the "Faust" is interpreted by Mr. Barnby's well-trained forces that it is only necessary to note the special features of this performance. Regarding the efforts of Mrs. Whitney, an American soprano who sang the music of *Marguerite*, it will be well to speak with some degree of reserve. There was ample evidence to prove that the new comer is an experienced artist, and whatever imperfections of method were noticeable may be fairly attributed to nervousness and the sensation of strangeness which every vocalist must feel when singing for the first time in so large an area as the Albert Hall. Mr. F. King gave satisfaction in the music of *Mephistopheles*, and Mr. Lloyd as *Faust* and Mr. Pyatt as *Brander* repeated their now familiar successes.

## SACRED HARMONIC SOCIETY.

At the Concert given by this Society on the 1st ult., Schubert's Mass in E flat—one of the features of last season—was repeated, and with it were performed Beethoven's Seventh Symphony and Mendelssohn's "Walpurgis Night." These things made up a good and attractive programme, but the arranged order of the evening was broken in upon by the sudden illness of Mr. C. Hallé, who found himself quite unable to be present. The emergency was undoubtedly grave, but when an archer has two strings to his bow the snapping of one is not fatal. Mr. Hallé prostrate, the assistant Conductor, Mr. W. H. Cummings, came to the front, and at short notice took upon himself to direct not only the choral works, but the Symphony also. As may be supposed, he was least successful with the orchestral piece, the necessary experience, though not the required musicianship, being wanting. Yet Mr. Cummings, even with this, did wonderfully well, the audience being so impressed with the fact as to call him to the platform amid loud applause. With the Mass and Cantata the Conductor was, of course, at home, and they were rendered in a manner which gave the utmost satisfaction. Upon the works themselves there is no need to dwell, but we may congratulate the Society upon the fortunate circumstances that enabled it so successfully to "pull through" a crisis. The band and chorus were excellent as usual, and thoroughly well seconded the intentions of Mr. Cummings.

At the Society's next Concert, given on the 22nd ult., Bach's Christmas Oratorio was performed, under the direction of Mr. W. H. Cummings. The talented assistant Conductor was not called upon in this case because of Mr. Hallé's illness, but in pursuance of an arrangement made when drawing up the plan of the season. It was naturally and properly felt that Mr. Cummings, as chorus master, should be entrusted with the performance of a great choral work, and choice fell upon the Christmas Oratorio. In the result nothing but good came. Mr. Cummings showed that he possessed all requisite knowledge and skill for the responsible task; he maintained a firm control over his forces, and, if we cannot in every instance approve his reading of the music, nothing is more certain than that he had a definite idea, and was able to secure its ample expression. It is scarcely necessary to say that all the Christmas Oratorio was not performed, or that Bach never intended it should be given at a single sitting.

We have here, in point of fact, six Cantatas intended for Church use during the Christmas season, and, though short individually, collectively so long as to compel omissions when performed under the circumstances of a Concert. Some of the larger choruses were left out by Mr. Cummings, for whose judgment, we may be sure, it is possible to give good reasons. Nevertheless, we passed those numbers over with regret, and for some of them would gladly have exchanged a few of the chorals, to all of which honour was done. It soon became apparent to the audience why the chorals had been retained. The object undoubtedly was to display the fine part-singing of the choir when unaccompanied, and to rival in finish the execution of similar pieces by

the Albert Hall Choir. Undoubtedly, a great step was taken in this direction, the music being performed with a steadiness, truth of intonation, and power of expression that reflected high credit upon all concerned. Nor were these merits confined to the chorals; inasmuch as the choruses proper were given with striking power and effect. Miss Annie Marriott, Miss Mary Beare, Madame Patey, Mr. Harper Kearton, and Mr. Bridson answered for the solos, and gave a good account of them, special applause following in several instances. We shall be understood as referring to the Echo song for the soprano, the Slumber song for the contralto, and the duet for soprano and bass. These were all capably performed; the only drawback to the merit of the solos, indeed, being an occasional lack of declamatory point and power in the delivery of the recitatives. But at this no amateur wondered, the secret of good recitative singing being in these days limited to very few. The audience paid great attention to the work throughout, and its performance must be accounted a distinct success.

## MR. WILLING'S CONCERT.

THE extra Concert given by Mr. Willing's Choir, on Tuesday, the 26th ult., with the object of raising funds for the restoration of a church near Coventry, was one of the most interesting of the present season. The programme included three items, of which one was an absolute novelty, and another a revival of a little known work; while the performance of the third had one specially attractive feature, to which further reference shall be made presently. Mr. E. H. Thorne, whose setting of the 57th Psalm, written expressly for the Society, came first in order, is a musician whose merits are not so widely known as they deserve. His compositions for the church have obtained general recognition, but the present work proves in a decisive manner that Mr. Thorne has emancipated himself from the trammels of the orthodox ecclesiastical style, and made himself acquainted with the scores of modern composers of sacred music. The Psalm is arranged for tenor solo and chorus, and in the general character of the music may be described as standing midway between Mendelssohn's "Hear my Prayer" and Liszt's setting of the 13th Psalm. It is neither so sumptuous in melody as the one nor so free and involved as the other, but it has a sufficiency of melodic charm, while in construction and phraseology it is thoroughly modern and independent. To come to details, the work commences with an expressive tenor solo in A minor, with which eventually brief phrases for chorus, with harp accompaniment, are mingled. At the words "Awake up my glory" the tempo changes to *allegro vivace* in the key of D, and after another brilliant solo the Psalm concludes with a vigorous fugal movement in A, in the development of which the principal voice has a share. The second item in the programme was a selection from Handel's early Italian Oratorio "La Resurrezione." In 1706, the young composer, just emancipated from the distasteful study of the law, commenced a tour in Italy—at that time a necessary part of a musician's education—and in 1708 "La Resurrezione" was completed, and performed in Rome. The long period during which the work has slumbered is not a matter of surprise, even making full allowance for the estimation in which Handel is held in this country, for such interest as it possesses, is, of course, mainly antiquarian. It is in his choral writing that Handel's genius is chiefly resplendent, and in "La Resurrezione" there are but two choruses, brief, simply constructed movements, placed at the end of each part of the work. The characters are an Angel, the Magdalen, and a Voice (soprano), Cleophas (contralto), St. John (tenor), and Lucifer (bass), and the libretto consists merely of a dialogue between these mortal and immortal personages. In some prefatorial matter supplied to the book of words by Mr. W. H. Husk, the writer says that "Handel's instrumentation will be adhered to and no additions whatever made." This was doubtless said in perfect good faith, Mr. Husk not being aware that Mr. Willing intended to use Sir Michael Costa's additional accompaniments to the fine bass air "O voi dell' Erebo," and that the cembalo part would be omitted throughout. The matter was only of importance as showing once more that it is a practical impossibility

to perform one of Handel's scores precisely as he left it. The selection was, on the whole, tolerably well rendered, the soloists being Miss Jessie Griffin, Madame Enriquez, and Mr. Santley. The choir, however, was heard to far greater advantage in Mendelssohn's "Athalia," which formed the second part of the Concert, and we are inclined to consider their share in this work as the best achievement so far. The illustrative verses were declaimed by Mr. Santley earnestly, though without much variety of emphasis, and the solo parts were efficiently sustained by the Misses Robertson and Miss Griffin.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

SOME of Mr. Arthur Chappell's programmes during the past month have presented features of more than usual interest. For the sake of chronological accuracy, however, we must commence with the Concerts of January 26 and 28, though these may be dismissed with only a formal record of what was done. Beethoven's Quartet in A (Op. 18, No. 5), his Sonata in A (Op. 2, No. 2), and Ffibich's Quartet in E minor (Op. 11) were played on the former occasion; and four movements of Schubert's Ottet, Bach's Prelude and Fugue *à la tarentella*, and Beethoven's Trio in G (Op. 1, No. 2), on the latter, Mr. Charles Hallé being the pianist on the Saturday and Miss Marie Krebs on the Monday. The vocal music, contributed by Mr. Edward Lloyd and Miss Santley respectively, calls for no remark. The *rentrée* of Mdle. Janotha, after a more than usually prolonged absence, constituted the chief attraction at the Concert of the 2nd ult. The Polish pianist received a warm welcome from a full audience, and speedily proved that she has lost none of those qualities which have given her a position in the front rank of executants. Mdle. Janotha is in no sense a specialist; while it would scarcely be correct to say that she is perfect in everything she attempts, there are very few pianists who show so much excellence alike in the classical and romantic schools of composition. Her admirers would perhaps have preferred to hear her in some work of importance on this occasion; but let that pass. She gave a highly sympathetic rendering of Chopin's Impromptu in F sharp, and though Herr N. Janotha's Gavotte and Herr Gelenski's Scherzo in E flat did not prove very interesting as music, they showed her command over the key-board, the latter piece especially. Of course she was encored, as was Madame Néruda in Paganini's Moto perpetuo. The concerted works were Spohr's melodious Quartet in E flat (Op. 53, No. 1) and Rubinstein's fine Sonata in D (Op. 18), for pianoforte and violoncello. In the analytical programme it was suggested that the Adagio in the quartet would make an excellent organ piece. The writer was perhaps not aware that the movement is to be found among Dr. Hopkins's organ arrangements published many years ago. Mr. Santley contributed three of his oft-repeated selections, namely, Signor Piatti's "O Swallow, Swallow," Schubert's "An die Leyer," and Schumann's "Widmung."

Amateurs should have mustered in strong force on Monday, the 4th ult., for the programme contained a new pianoforte Sonata by Mr. Villiers Stanford, but as a matter of fact they severely stayed away. This indifference on the part of the public to the claims of native art is not only irritating, but it is fast becoming ridiculous. We have three or four young composers whose collective ability is at least equal to that of the same number of leading German living musicians, whose utterances always awaken interest and expectation. Mr. Villiers Stanford is gaining honour abroad, but he is also not without it at home, for in his orchestral Serenade in G and his Elegiac Symphony—to name but two of his works—qualities have been recognised far more valuable than mere musicianship, even of the highest class. These qualities are also present in his new Sonata, which is in the unusual key of D flat. Some listeners have professed to perceive in the work a deliberate intention to violate the established laws of form, but we confess that to us no such design is apparent. In matters of detail, Mr. Stanford shows himself an independent thinker, but in all essentials his newest work is as classical in outline as could possibly be desired. The opening *adagio* is exceedingly impressive, and the succeeding *allegro moderato* is worked out with splendid mastery of the subject matter, the general effect being that

of a lofty design carried into execution by a thoroughly experienced hand. The succeeding *allegro grazioso*, a modified kind of *scherzo*, is vigorous, and the final *allegro comodo*, with its excellent first subject, seems scarcely less important than the first movement, though for some mysterious reason no analysis was vouchsafed of this portion of the work. Here it may be remarked, parenthetically, that if biographical details are taken from Grove's "Dictionary" they should be brought up to date and mistakes corrected. Mr. Stanford's Serenade, produced at Birmingham, was not repeated at Bristol; nor is his opera "Savonarola" to be produced at Hamburg in the autumn, but at the end of the present month. To return to the Sonata, we have no hesitation in characterising it as one of the most important compositions for piano solo produced within the present generation. It was very finely played by Miss Zimmermann, and composer and executant were called to the platform and loudly cheered. An addition to the number of acceptable vocalists was made at this Concert in the person of Mr. Winch, a native of America, and the possessor of a tenor voice of very agreeable quality, and well under control. Mr. Winch proved himself to be an artist in his first air, Handel's "Si tamo, o cara," from "Muzio Scevola," and he was even more successful in some charming *lieder* by Ralf and Jensen. One of these was asked for a second time, and the audience was evidently well pleased with the new comer. Mendelssohn's Quartet in D (Op. 44, No. 1), Rheinberger's Pianoforte Quartet in E flat (Op. 38), and some pieces for violoncello by Signor Piatti completed the programme of this excellent Concert.

On the following Saturday Madame Néruda could not appear in consequence of indisposition, and her place was taken by that clever young English violinist, Miss Emily Shinner. It was an arduous undertaking for a young artist to appear at short notice as leader of the concerted music before such a highly critical audience, but Miss Shinner acquitted herself remarkably well, the works in which she took part being Mozart's Quartet in D minor and Haydn's Trio in C. Mdle. Janotha played Beethoven's Sonata in D, Op. 28. On Monday, the 11th, there were two novelties, both of them by deceased composers. The first was a Quintet in D, for flute and strings, by Molique, Op. 35. This highly esteemed violinist, teacher, and composer left a large number of works in various styles, but his name does not often appear in concert programmes, the most prominent recent instance being the revival of his Oratorio "Abraham," at the Hereford Festival of 1882. Molique was a musician of the first rank, and whatever he wrote bore the impress of sound workmanship, as well as remarkable elegance of style. These qualities are to be found in full measure in the flute Quintet which it is stated was written at the request of Mr. Walter John Broadwood. It is in no sense a great work, but it is very pleasing, a flow of easy unaffected melody mingled with scholarly partwriting prevailing throughout. As a representative example of the art work of a period when Spohr and Mendelssohn were the masters from whom musicians gathered their inspiration, the Quintet was well worthy of revival. It was beautifully interpreted with Mr. Svendsen in the principal part. The other novelty was Beethoven's Serenade Trio for flute, violin, and viola, Op. 25, a work which, in the nature of things, is not likely to be often performed, bright and ingenious as it is. Mendelssohn's Fantasia Ecossaise, in F sharp minor, Op. 28, afforded Mdle. Janotha an easy triumph. She made a commendable effort to resist an encore, but had to yield at last, when she gave the favourite "Lied ohne Worte" in C from the sixth book. The vocal element was supplied by Miss Louise Phillips and Madame Fassett, whose singing of duets by Herr Holländer and Schumann fully merited the applause it received.

Mr. Villiers Stanford's Sonata in D flat was repeated by Miss Zimmermann on the following Saturday, and again favourably received, its merits being more conspicuous on a second hearing. The programme likewise contained two early works of Beethoven, the Trio in C minor, Op. 1, No. 3, which Haydn advised him not to print, and so offended the young composer, who was conscious that it was the best of the set; and the String Quintet in E flat, Op. 4, a work which has suffered by comparison with the

far grander Quintet in C, Op. 29. On Monday, the 18th, there was a very large audience, induced by the double attraction of Beethoven's Rasoumowski Quartet in F, Op. 59, No. 1, and the fact of its being the last appearance this season of Madame Néruda at a Monday Concert. Mendelssohn's Trio in C minor, Op. 66, was the only other concerted work, and the greatest of female violinists played two of her favourite solos by Spohr and Paganini, receiving an encore as a matter of course. The same compliment was paid to Miss Marie Krebs after her rendering of Chopin's Ballade in A flat, though the piece did not exhibit her talent to advantage. Miss Carlotta Elliot, who has not been heard so frequently of late as could be desired, sang *lieder* by Schubert and Franz with her customary refinement and charm.

Four of the most popular works in the repertory of these Concerts were performed on the 23rd, namely, Mendelssohn's Quartet in E flat, Op. 12; Boccherini's Violoncello Sonata in A; Beethoven's Serenade Trio in D, Op. 8, and his "Moonlight Sonata," the last-named item being finely interpreted by Mlle. Janotha.

#### CRYSTAL PALACE.

THE two Concerts which come under our present notice included only one feature, and that not a very interesting one, in the shape of absolute novelty. This was the ballet-divertissement inserted in M. Saint-Saëns's opera "Henri VIII.," recently performed with great *éclat*, but with little chance of permanent success, in Paris. Whether the opera will ever be performed in the country where the scene is laid seems doubtful; in the meantime, the specimen produced at the Crystal Palace did not rouse any very ardent desire for such a consummation. M. Saint-Saëns's ballet-music is very like other ballet-music, with the difference, however, that several English and Scottish airs are introduced by way of giving *couleur locale* to the subject. The fact that England and Scotland were in those days not only strange, but frequently hostile nations, not likely to interchange their popular airs, is ignored by M. Saint-Saëns with the sublime nonchalance peculiar to his nation. Apart from this, it may be admitted that the airs are cleverly treated, and may well serve to accompany the gyrations of the dancers, some of whom, at the Grand-Opéra, were, by the way, attired in the most wonderful tartans ever beheld. The first movement of one of Romberg's Violoncello Concertos, indifferently played by M. de Munck, which also was new at the Crystal Palace, was unanimously voted a bore—a fact for which the composer is perhaps less responsible than the taste of his time. The thoroughgoing *laudator temporis acti* who looks upon Liszt and Rubinstein, and, while it was at all possible, did look upon Schumann, with horror, ought consistently to stand up for the glory of Romberg and other old-fashioned gentlemen of his calibre. The same ingenuous judge would naturally contemplate with puzzled eyes such a phenomenon as Mr. Mackenzie's orchestral ballad "La Belle Dame sans Merci," which is imbued with the spirit of modern music. For here the sacred rights of absolute form are made to yield to the demands of "poetic meaning," as embodied in the ballad of Keats, from which the work derives its name and its deeper significance. The connection between music and poetry is indeed much more intimate than the meagre and hurried so-called analysis in the programme-book would lead one to believe. At the same time, Mr. Mackenzie is not the man to sacrifice sonorous beauty to the desire of painting in detail. His themes are as melodious as they are passionate, and his scoring betrays the master of the orchestra in every bar. The work was listened to with that profound attention which is so much more complimentary to a serious and unfamiliar effort than boisterous applause. A fine performance of Beethoven's Symphony in F is all that need further be mentioned of the Concert of the 16th ult. That given a week later was entirely devoted to Handel's serenata "Acis and Galatea." It is a significant and not altogether creditable fact that the hall was but moderately filled, and that the connoisseurs' gallery was almost empty. Of the performance, it is possible to speak favourably. The chorus was, upon the whole, satisfactory, and the soli

were in able hands. Miss Mary Davies sang "Hush, ye pretty warbling choir," and "As when the dove" with inimitable charm of voice; and Mr. Bridson was a sufficiently truculent *Polyphemus*, his "O ruddier than the cherry" being amongst the chief successes of the afternoon. Mr. Charles Chilly gave satisfaction in the minor part of *Damon*, and Mr. Winch, the American tenor who was announced to sing *Acis*, but was unfortunately unable to appear in consequence of illness, found in Mr. Piercy a ready and efficient substitute.

#### PHILHARMONIC SOCIETY.

THE First Concert of the Season was given at St. James's Hall, on the 21st ult., under the conductorship of Mr. George Mount, who, for some unexplained reason, is termed in the programme "Honorary Orchestral Director." In the principal orchestral pieces—Beethoven's Overture to "Egmont," and Spohr's Symphony "The Power of Sound"—no fault could be found with the steady beat adopted by Mr. Mount, or of the times in which he took the various movements of Spohr's suggestive work; but we listened in vain for any poetical "reading" which should lift the performance beyond the level of those ordinary renderings of standard compositions so long passively endured by the loyal subscribers to this time-honoured institution. Considering, however, that three other Conductors are to share in the control of the orchestra during the season, it may be perhaps advisable that no one should too much impress his individuality upon the instrumental body; and, whilst admiring Mr. Mount for his modesty, therefore, we cannot but enter our protest against a policy which must effectually prevent any permanent reform in the performance of those important orchestral works which it should be the boast of the Society to present in the best possible manner. Mr. Carrodus's fine rendering of Beethoven's Violin Concerto, with Molique's difficult "Cadenza," was one of the great features of the evening; and the warm and spontaneous burst of applause at the conclusion of the piece must have convinced him that our opinion was fully shared by the large and critical audience assembled. Whether Miss Clara Asher, who played Mendelssohn's Capriccio for pianoforte in B minor (which, by the way, we should prefer to term a "Rondo"), should have been selected to exhibit her unquestionably clever performance before a Philharmonic audience we are inclined to doubt; but as even Madame Schumann never elicited more decisive marks of approbation, critical observations, perhaps, are unnecessary. The vocalist was Madame Patey, who gave with her usual artistic finish the eloquent "Inflammatus" from Dvorák's "Stabat Mater" and Haydn's "Spirit Song." The Concert concluded with Gounod's "Saltarello" for orchestra, which was composed for, and performed by, the Society in 1871.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE good repute in which this Society has been held for several years was worthily sustained by its Concert of the 25th ult., at the Shoreditch Town Hall, when Mr. Mackenzie's Cantata "Jason" was performed for the first time in London. The production of this remarkably original and effective work at the Bristol Festival of 1882 dwells as an unpleasant recollection in the minds of those who were present. It is by no means creditable to the conductors of our leading choral societies in the metropolis that "Jason" should have been thus far ignored by them, and the greater praise is therefore due to the Hackney Association for setting an example which we have no hesitation in asserting will be generally followed as time progresses. For in Mr. Mackenzie's cantata we have no ordinary work, but a veritable creation in which power and beauty are duly intermingled. It would be absurd to say that it bears no impress of extraneous influence; phrases reminiscent of Weber, Schumann, Wagner, and even Meyerbeer are to be found, but this is of slight consequence by the side of so much that is new and effective. It is in dealing with large masses that the composer exhibits his greatest strength, and thereby proves his claim to rank as one of the foremost musicians of his time. The splendidly developed opening chorus, the scene

of the departing Argonauts, the intermezzo "On the waters," and the final chorus are pieces in which the hand of a master is apparent. The best of the solos are the first air of "Orpheus" and the last air of "Jason"; but it may be admitted that Mr. Mackenzie has yet something to learn in writing for voices, and generally he may be recommended to avoid making his music so difficult that conductors may have some excuse for declining the task of preparing it. Considering the intricacies of the score the performance last Monday evening was surprisingly good, especially as there had been but one rehearsal with the orchestra. The choir sang with spirit, and Mr. Prout may be congratulated on achieving another and an important success. Miss Fusselle was obviously overweighted in the arduous music of *Medea*, though she deserves the praise due to earnest effort. Mr. J. W. Turner's telling voice and dramatic style were of service in the part of *Orpheus*, and, in the title-role, Mr. Musgrove Tufnail showed such excellent promise as to encourage the brightest hopes of his future. The second part of the Concert consisted of a selection from Schubert's "Rosamunde" music, and Auber's light and pretty Overture to "La Sirène."

#### ROYAL NORMAL COLLEGE FOR THE BLIND.

It would be difficult to over-estimate the value of the work carried on by the Normal College and Academy of Music for the Blind. Dr. Campbell and his able staff of professors and assistants are proving how pure philanthropy and utilitarianism may be harmoniously and beneficially combined, the success of their system justifying the words of the executive committee in their report for 1882, that "The Blind need only to receive the advantages of a thorough training, both mental and physical, to be able to compete in the world, with their seeing brethren." Whenever it is deemed advisable to draw public attention to the institution by means of a Concert at St. James's Hall, care is taken to impart an element of genuine musical interest to the programme, and this was done in a special sense at the Concert of the 5th ult. The name of Herr Klindworth is a household word with musicians, but his personality is not familiar to the present generation in this country, as he left us more than twenty years ago, when the art was not generally regarded in the serious light that now attaches to it. Wagner's music being considered attractive to the frequenters of orchestral concerts, four items from the master's works headed the programme. The Prelude to "Die Meistersinger" and the introduction and close from "Tristan und Isolde" were earnestly and impressively rendered, though of course the exquisite finish and unity of expression which Herr Richter is able to secure by numerous rehearsals were wanting. In the third part, which consisted of Liszt's compositions, a fine performance of the beautiful symphonic poem "Les Préludes," failed to receive due appreciation, because it came too late in an over lengthy programme. Madame Albani, who kindly lent the attraction of her name to the Concert, sang Bellini's "Casta Diva"—a somewhat singular selection—and "From Thy love as a Father," from "The Redemption." We have no hesitation in saying that the performances of the pupils of the College reflected the highest credit on the professors, and testified to the ingenuity of the system of tuition. Perhaps the most astonishing proof of this was the masterly interpretation of Beethoven's Concerto in E flat by Mr. Alfred Hollins. The vocalisation of Miss Campbell in Mendelssohn's "Hear my Prayer," Mr. Moncur in "O, ma maitresse," and Miss Reece in two of Liszt's "Kirchen-Chor-Gesänge," also calls for very favourable notice. Again, the rendering of the "Pilgrims' Chorus" from "Tannhäuser" (unaccompanied) and Liszt's "Chorus of Reapers" from "Prometheus" was little short of perfection, and the Concert generally was not only interesting, but enjoyable.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The third of Messrs. Harrison's Subscription Concerts, which took place on January 28, though scarcely equal in musical interest to its two predecessors, showed no falling

off in the measure of popular approval, the hall being crowded in every part with an enthusiastic audience. A somewhat serious disappointment was caused by the non-arrival of M. Lasserre, the violoncellist, who was expected from Scotland, but who failed either to appear or to send an apology, and his absence unfortunately necessitated a great many changes, which were not altogether improvements, in the programme. The vocalists were Miss Clara Samuël, Madame Patey, Mr. Edward Lloyd, Mr. Frederic King, and Mr. Santley, instrumental art being represented by Signor Tito Mattei (pianoforte) and Mr. Stimpson (organ), Mr. Sidney Naylor conducting.

The Concert given by the musical section of the Midland Institute, on the afternoon of the 2nd ult., derived its chief interest from the performances of the newly-formed Madrigal Choir, which is well balanced and contains a fair proportion of fresh tuneful voices, but has something to acquire yet in precision, delicacy, and discipline. The programme contained some genuine examples of the madrigal of the fifteenth and sixteenth centuries by Festa, Marenzio, Wilbye, and Orlando Gibbons, judiciously relieved and diversified by modern imitations by Pearsall and part-songs by Henry Leslie and Walter Macfarren. The singing throughout was very effective. Miss Emily Walker's performance of Beethoven's Pianoforte Sonata in D minor, Op. 31, No. 2, Schumann's Novellette, No. 8, and some short pieces by Rubinstein, Thalberg, and Heller, greatly pleased her audience.

The annual Concert of the Edgbaston Amateur Musical Union, on the 6th ult., showed steady progress in the Society's band. A Beethoven Symphony is rather a difficult work for an amateur band—for the players sometimes, for the hearers nearly always—but on this occasion the performance of the Fourth Symphony in B flat left little to be desired on the score of precision or intonation. The most successful efforts of the band, however, were in the overtures, more especially those to "La Gazza ladra" (Rossini) and "Cosi fan tutte" (Mozart). Miss Edith Young's playing of Mendelssohn's Pianoforte Concerto in G minor was an unexpected treat, the lady's performance being distinguished by ease, precision, and expressiveness. The other performers were Mrs. Sutton, a well-known local vocalist, and Mr. W. Liston, a promising young violinist.

Perhaps the most interesting of the current series of Mr. Stockley's Orchestral Concerts was the third, which took place on the 7th ult., when the attractions of the band, which now numbers eighty picked instrumentalists, were supplemented by the vocal performances of Miss Anna Williams and Mr. Franklin Clive. Mr. Carrodus, the prince of English violinists, gave a masterly rendering of Mendelssohn's Violin Concerto, which wanted only a little more passion and abandon in parts to be perfect, and he delighted every one by the finish and refinement of his playing of Vieuxtemps's graceful Réverie, and the untiring spirit and faultless fluency which he displayed in Paganini's "Moto perpetuo." The novelty, and in some respects the most important work of the evening, was Schumann's First Symphony, in B flat, which, if somewhat less characteristic of the composer's usually stern and sombre genius than its successors, is not less original or pleasing. The band entered fully into the spirit of this truly vernal work. Weber's joyous Overture to "Euryanthe" exhibited the orchestra at its best; and the playing of a selection from Sir Arthur Sullivan's "Tempest" music, including the prelude to the third act, the overture to the fourth act, and the charming dance of nymphs and reapers, left little to be desired. Miss Anna Williams gave Meyerbeer's *Scena*, "Robert, toi que j'aime," the quaint and plaintive air "There's a bower of roses," with harp accompaniment, from Mr. Villiers Stanford's "Veiled Prophet," and Coven's "Who knows?" Mr. Franklin Clive displayed a pleasing baritone voice in Gounod's air "She alone" (from "La Reine de Saba") and in Pissuti's quasi-Spanish song "The Night Watch."

The performance of Gounod's "Redemption," on the 14th, by the members of the Festival Choral Society, derived its chief interest from the sweeping change in the artistic personnel, as compared with previous occasions on which the same work has been presented here by the same body, the parts heretofore assigned to Messrs. Lloyd, Foli,

and Santley devolving this time upon Messrs. Maas, Ludwig, and King. Miss Mary Davies and Madame Patey, as principal soprano and contralto respectively, completed the list of principals, whilst the band and chorus, under Mr. Stockley's direction, numbered over 400 performers. As practice proverbially makes perfect, it is scarcely necessary to remark that the rendering of the choral and orchestral portions by so competent and well-trained a body left very few loopholes for criticism, whilst furnishing much matter for applause. In the two orchestral interludes, "The March to Calvary" and "The Apostles in Prayer," the band won golden opinions; whilst of the choral numbers the only one with which the slightest fault could be found was the final one, the Allegretto of which, "They are blessed, the poor in spirit," was taken at somewhat too slow a speed for its due effect. Mr. Maas, who was in excellent voice, gave a very impressive and, to some extent, original reading of the principal tenor part. Mr. Ludwig fully satisfied the dramatic requirements of his very onerous music in the Crucifixion scene, and Mr. King's rendering of the part hitherto associated with Mr. Santley was marked by judgment and artistic feeling. Miss Davies sang her two arias in excellent style, and Madame Patey was, as usual, admirable alike in voice and sentiment. The hall was crowded in every part with a highly appreciative audience.

At Mr. Stratton's Chamber Concert, on the 10th, the leading novelty was Mr. Mackenzie's Quartet in E flat, for pianoforte and strings, which excited much interest, owing to the striking originality of many of its forms and idioms, the *Canzona con variazioni*, forming the third movement, being especially admired. A Trio in D minor, for pianoforte and strings, by Mendelssohn's gifted sister, Fanny Hensel, was also much applauded, in virtue of its freshness, tunefulness, and symmetry. Miss Agnes Miller acquitted herself very creditably in Clementi's Pianoforte Sonata in B minor, and contributed materially to the effect of the other two works mentioned.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

CHAMBER music continues to be cultivated in Leeds with much favour, and has recently formed part of more than one Concert where it is not usually looked for. In this connection may be mentioned the annual Concert of the Leeds Mechanics' Institute and Literary Society. Mr. J. P. Bowling (pianist), Mr. Carrodus, and M. van Biene appeared as the instrumentalists. The programme included, among other items, Mendelssohn's delightful example, the Trio in D minor, the beauties of which were brought out with great clearness; and Beethoven's attractive C minor Trio, Op. 1. Mr. Carrodus gave fresh proof of his skill, which is so much appreciated in Yorkshire, by the performance of a "Romance and Tarantella" by Tours, to which he added, in response to an encore, a selection from De Beriot. The solo of M. van Biene was an Andante and Rondo Militaire by Servais, well adapted for effective 'cello playing, but of small artistic value. The vocalists were Miss Annie Woods and Mr. H. Sugden.

The companion work to that mentioned in the preceding paragraph, Mendelssohn's Trio in C minor, Op. 66, was given at the second of the Leeds Chamber Concerts of the present season, which took place on the 12th ult. The same Concert included Beethoven's Trio in E flat, Op. 70. The artists on this occasion were Miss Marie Krebs, Herr Peiniger, and Mr. Charles Ould. Miss Krebs selected for her solos Beethoven's Sonata "L'Adieu, l'Absence, et le Retour"; a Gavotte by Bach, the Impromptu in E flat by Schubert, and one of Chopin's Ballades. Herr Peiniger gave as a violin solo the Recitative and Andante from Spohr's Sixth Concerto in G minor, and in response to an encore a Teccata by Bach. Mr. Charles Ould's selection was the Largo and Allegro from the first Sonata of Marcello. Miss Ambler, who has but just completed a course of study at the Royal Academy, won favourable opinions as a vocalist, more especially by her admirable rendering of Beethoven's song "Penitence." The extraordinary attendance was not the least remarkable feature of this Concert.

Although not proceeding in strict chronological order, I may at this point allude to the first Concert of the New Leeds Musical Society, which has quite recently sprung into existence in a suburb of the town. The members are amateurs possessed of considerable *esprit* as well as musical culture, and in Mr. Longley they have had a Conductor of first-rate ability and experience. The Society found suitable material for its first essay in public in "Miriam's Song," which they rendered most agreeably, in Mr. Macfarren's delicious part-song "You stole my love," to which ample justice was done, and other works.

On January 29, and on the 14th and 19th ult., Recitals were given on the Leeds Parish Church organ by Mr. Best, Dr. Naylor, and Mr. Walter Parriatt respectively. It may be of interest to state that a few months ago this organ was entirely rebuilt and enlarged by Mr. Abbott, of Leeds, and it is now one of the largest and most complete of its kind in the kingdom. Quite a history attaches to the organ. The original builder was Snetzler, who also erected an organ at Halifax, that upon which Dr. R. Wainwright and Sir F. W. Herschel played. The Leeds organ was No. 31 of the thirty-five constructed by Snetzler, and since it left his hands it has engaged the attention of many builders, among whom was the late Mr. E. Schultze. The designs of Schultze have been closely followed by Mr. Abbott, the work having been supervised by Mr. Walker Joy, an enthusiastic and capable amateur, whose long acquaintance with the eminent organ builder enabled him the better to carry out points which were contemplated in Schultze's scheme of improvement. The alterations and improvements have been effected at a cost of £1,600, towards which Mr. Joy has contributed £600, the churchwardens having made a grant of the remainder. The instrument is now rich in stops, and its grand diapason quality is such as is rarely surpassed, even in Cathedrals.

The mention of Dr. Naylor's name recalls a movement of which he is the object. Most readers will be aware that he succeeded Dr. Monk as organist and choir-master at York Minster. His old friends at Scarborough, duly appreciating their loss, initiated a scheme for the presentation of a handsome testimonial, and, in order that it may be as widely supported as possible, those who, as visitors to Scarborough and the church at which he was organist, may have been inspired with his worth are invited to subscribe towards the object in view.

The fifth Bradford Subscription Concert of the season, which took place on the 8th ult., was chiefly devoted to Chamber music. Its most absorbing feature was the first appearance in Yorkshire of M. de Pachmann, whose characteristic playing was received with much favour. His thorough intellectuality, and remarkable delicacy of execution and individuality of style, will certainly earn for him much popularity in Bradford. His selections were from Chopin, Liszt, and Henselt. M. Holiman also gained much favour by his 'cello solos. Miss Clara Samuel, Miss Damian, Mr. Henry Guy, and Signor Foli were the vocalists, and Signor Bisaccia the accompanist.

The week beginning with the 11th ult. was musically interesting in Bradford by reason of the visit of Carl Rosa's Opera Company. The list of operas included Mr. Mackenzie's latest and most famous work, "Colomba," and Bizet's "Carmen," with the representation of which latter is so happily associated the name of Madame Marie Roze. Regarding the first of these productions, its reception here, as well as at Leeds, where it was presented a few months ago under similar auspices, was of the most favourable kind, and much regret was felt that a second night could not be devoted to it.

On the 19th ult. the Manningham Vocal Union gave Hofmann's interesting Cantata "Fair Melusina," under the direction of Mr. J. H. Rooks. On the same evening the College Chapel Musical Society (Bradford) performed Gaul's Cantata "The Holy City."

On the 20th ult. the Second Concert of the Leeds Philharmonic Society took place in the Victoria Hall, and was attended by a very large audience. The Conductor on this occasion was Mr. Alfred Broughton, whose brother, Mr. James Broughton, is now, in obedience to medical advice, making a voyage to the Cape for the benefit of his health. Schumann's Cantata "Paradise and the Peri," which was

## O Lamb of God.

March 1, 1884.

ANTHEM FOR FERIAI SEASONS.

Composed by GEO. ERNEST LAKE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.) and 50 &amp; 51, QUEEN STREET (E.C.)

*Lento.*

ORGAN.  
♩ = 72.

*Siv. Voix celeste, ppp*

*Mou.*

*cres. add Stop Diap.*

SOPRANO OR TENOR SOLO.

O Lamb of God, O

*add Open Diap. mf dim. pp p*

*Ped.*

Lamb . . of God, that tak - est a - way . . the sins of the world, . . have

mer - cy up - on . . us, have mer - cy up - on us, O Lamb of God, O

*p*

*cres.*

Lamb . . of God, that tak - est a - way . . the sins of the world, . . the

*cres.*

*rit.* \* *cres.* \* *pp a tempo.* *rit.*

sins, the sins of the world, O Lamb of God,

*rit.* *cres.* *pp a tempo.* *rit.*

O Lamb of God, have mer - cy, have mer - cy up - on us.

*a tempo.* *p rall.*

*a tempo.* *p rall.*

*Tempo lmo.*  
FULL. SOPRANO. \*  
O Lamb of God, O Lamb . . of God,

ALTO. \*  
O Lamb of God, O Lamb of God, . . that

TENOR. \*  
O Lamb of God, O Lamb of . . God, of God, that tak - est a -

BASS. \*  
O Lamb of God, O Lamb of . . God, that tak - est a -

*Tempo lmo.*  
mp

the sins of the world, that tak - est a - way the sins,

tak - est a - way the sins of the world, that tak - est a - way the sins, the

- way . . the sins of the world, that tak - est a - way the sins, the

- way . . the sins of the world, that tak - est a - way the sins, the

the sins of the world, have mer - cy up - on us, have mer - cy up - on

sins, the sins of the world, have mer - cy up - on us, have mer - cy up - on . .

sins of the world, have mer - cy up - on us, have mer - cy up - on

sins of the world, have mer - cy up - on us, have mer - cy up - on

us, O Lamb of God, O Lamb . . of God, that tak - est a -

us, O . . Lamb of God, . . O Lamb of God, . . that tak - est a -

us, O Lamb of God, O Lamb of . . God, that tak - est a -

us, O . . Lamb of God, O Lamb of . . God, that tak - est a -

- way . . the sins of the world, grant us Thy peace, grant us Thy

- way the sins of the world, grant us Thy peace, O grant us Thy

- way the sins of the world, grant us Thy peace, O grant us Thy

- way . . the sins of the world, grant us Thy peace, O grant us Thy

( 3 )

The Musical Times, O LAMB OF GOD.

peace, O Lamb of God, grant us Thy

peace, O Lamb of God, grant us Thy

peace, O Lamb of God, grant us Thy

peace, O Lamb of God, grant us Thy

peace, O Lamb of God, have mer - cy up - on us, O grant us Thy

peace, O Lamb of God, have mer - cy up - on us, O grant us Thy

peace, Grant us Thy peace, have mer - cy up - on us, O grant us Thy

peace, O Lamb of God, have mer - cy up - on us, O grant us Thy

peace, O Lamb of God, O Lamb of God.

peace, O Lamb of God, O Lamb of God.

peace, O Lamb of God, O Lamb of God.

peace, O Lamb of God, O Lamb of God.

peace, O Lamb of God, O Lamb of God.

Man. Ped. (4)

one of the Festival works ten years ago, was given for the second time in Leeds. The most ardent admirer of Schumann could have found no fault with the performance. The solo parts were in the hands of Miss Anna Williams, Miss Annie Woods (second treble), Madame Fassett, Mr. Piercy, and Mr. D. Billington, all of whom did justice to the work allotted to the leading voices. The chorus was decidedly at its best in the delicate music of the second part. Sterndale Bennett's poetic composition, the *Fantasia-Overture "Paradise and the Peri,"* was given by way of introduction to the work of Schumann.

An account of the receipts and payments in connection with the Leeds Musical Festival of October last has just been issued. Under the heading of receipts are given the various sums received for admissions to each concert. Of serial tickets there were sold 1,098, which, at five guineas each, makes up an item of £5,764 10s. The miscellaneous receipts make up the sum total realised from admissions to the performances of £9,666 os. 7d. To this is added, for music books and programmes, £581 19s. 10d., and £59 15s. 3d. for donations and banker's interest, making altogether £10,307 15s. 8d. On the expenditure side are the following items: conductor, principal singers, and organists, £1,628 17s. 3d.; band, librarian, railway fares, and rehearsal room, £2,052 18s. 3d.; chorus-master, accompanist, chorus railway fares, librarian, and rehearsal room, £1,497 17s. 9d.; new works, £146 12s. 6d.; Town Hall, gas, and cleaning, £15 7s. 1d.; furnishing, awning, alteration of orchestra, attendants' refreshments, &c., £606 os. 6d.; advertising, £508 17s. 11d.; general printing, postages, and stationery, £335 2s. 11d.; music for sale, word books, carriage, commission, &c., £444 14s.; clerks, &c., £134 14s. 10d.; rent of office, rates, furniture, &c., £86 19s. 2d.; sundry expenses, extra fees, bankers' commission, &c., £121 5s. 11d.; making a total of £7,629 8s. 1d. Out of the balance thus left in hand the committee have presented £1,050 to the Leeds General Infirmary, £325 to the Leeds Public Dispensary, and £375 to the Hospital for Women and Children. This leaves a sum of £728 7s. 7d. to be added to the fund of £344 8s. 1d. reserved from the previous festival. The Leeds Festival is thus represented at the bank by a sum of £1,072 15s. 8d.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THERE has been more than even the usual rush of concerts before Lent this year, but, owing to this crowding together of musical events, some of the attendances have been rather thin.

Mr. Herbert Thorndike's Concert, on January 26, which I could not particularly notice in my last letter, was in every way a success. The smaller of the Victoria Rooms was filled in every part with an enthusiastic audience, which thoroughly appreciated the splendid singing of Mr. Thorndike and Miss Damian. Miss Thorndike was the soprano, and acquitted herself creditably in the music which fell to her share. Mr. Bernard Lane (tenor) and Signor Rossi (pianist) were both absent through illness, and their places were ably filled by Mr. Frank Boyle and Mr. Bampfyld, the artistic playing of the latter being especially noticeable. Mr. Lloyd-Harries, a distinguished amateur violinist, contributed two solos, and Mr. Harvey rendered valuable service in several accompaniments.

On January 29 a grand Concert was given in Colston Hall, in aid of the funds of the Royal Infirmary and Hospital, in the presence of H.R.H. the Prince of Wales. The performers were Miss Mary Davies, Madame Patey, Mr. Edward Lloyd, Mr. Lawford Huxtable, and Mr. Montague Worlock, vocalists, a selected choir of 200 voices, under the direction of Mr. D. W. Rootham; violin, Mr. Lloyd-Harries; violoncello, Mr. A. Waite, and pianoforte, Mr. Frederic Huxtable.

Mrs. Viner Pomeroy's Third Concert was given on January 30, the performers being as before: Mr. H. Holmes, Mr. J. Pardew, Mr. W. H. Hill, Mr. J. Pomeroy, and Mrs. Pomeroy. The first item was Mozart's Quartet for strings in D minor, played with skill and taste. Then followed Mendelssohn's "Variations Concertante," in D

major, for piano and cello, in which Mr. Pomeroy's artistic playing appeared to great advantage, and elicited hearty applause. But it was reserved for Mr. Holmes's violin solo (*Adagio* and *Allegro Fuga*, Tartini) to move the somewhat cold, as well as scanty, audience to demand an encore. Last, but by no means least, came Schumann's beautiful Quintet in E flat, for strings and piano, splendidly played throughout.

The fourth and last of these Concerts was given on the 20th ult., at Victoria Rooms, the executants being Mr. H. Holmes, Mr. Rice, Mr. Hill, and Mr. Pomeroy, with Mrs. Pomeroy at the piano as usual. The first item was Spohr's Quartet in C major, for strings, played in a way which left little to be desired. Then came Brahms's Duet in G, for piano and violin, rendered by Mr. Holmes and Mrs. Pomeroy. A piano solo, "*Faschingsch wank aus Wien*" (Schumann), was the next piece, and in this Mrs. Pomeroy showed her executive powers to be far above the average. One of Haydn's String Quartets brought the Concert to a close, and we sincerely hope these delightful evenings may be resumed next season, and that the citizens of Bristol will not allow the only Concerts of this high-class kind to decay and fall through for want of due support.

On the 4th ult. the first of the Monday Popular Concerts, under the new management, was given in Colston Hall, and the crowded audience seemed to promise well for the future success of these evenings. The band is mainly the same as before, with a few valuable additions, such as Mr. Ellis (trumpet), whose fine playing was very noticeable. After the National Anthem, the *Overture to "Ruy Blas"* was very effectively given, and next came the *pièce de résistance*, in the shape of Mendelssohn's Italian Symphony. This had evidently been well studied, and was given with great intelligence and point. The last movements were most satisfactory, the time being perfectly kept. The first part of the programme closed with the *Overture to "Tannhäuser."* Part II. opened with the *Overture to "William Tell,"* which was the least well performed of all the pieces in the Concert. Being so well known a work, it was perhaps thought that much practice was unnecessary, but the result was not satisfactory. The other instrumental pieces were Ponchielli's "*Dance of the Hours*," from "*Gioconda*"; a selection from "*Faust*" (Gounod), and *Waldteufel's "Venetienne"* Valse. The vocalist was Miss Ambler, who sang three songs in a very pleasing manner, and was well received. Mr. Riseley, who received a most enthusiastic welcome, conducted with his usual ability.

The fourth annual Concert of Mr. John Barrett's choir took place on the 7th ult., in the Lesser Colston Hall, the principal items being Gade's Cantata "*The Erl-King's Daughter*," admirably sung by the choir, and Van Bree's Cantata "*St. Cecilia's Day*," which has never before been given in Bristol, but which will doubtless become popular. The second part of the programme was miscellaneous.

On the 9th ult. the Saturday Musical Association gave a Concert at Colston Hall, when the principal work performed was the Cantata "*Hamilton Tighe*," and on the 11th ult. Mr. Augustus Simmons's annual Ballad Concert was given at the same place. The vocalists were Miss Shackell (soprano), in place of Miss Royd; Miss Winifred O'Donnell (contralto), Mr. Hayden (tenor), and Mr. Montague Worlock (bass); the instrumentalists, Mrs. Pomeroy (piano) and Mr. Pomeroy (violoncello). The programme was miscellaneous and well selected, and the Concert generally was a great success.

The annual "*Ladies' Night*" of the Orpheus Glee Society was given on the 24th ult., when an immense audience assembled in Colston Hall. The programme was a very interesting one, and the several items were almost faultlessly rendered, the observance of light and shade and the clear enunciation of the words being especially remarkable. Mr. Riseley conducted, as usual, and is certainly to be congratulated upon the results of his careful training. Mr. Merrick, a bass of our Cathedral, won hearty applause for his solo in "*Love and Wine*," as did also Mr. Morgan in the "*Image of the Rose*." Mr. Thomas was also very successful in the solo in "*Tears of anguish*," both the last-mentioned gentlemen being in the Cathedral choir.

The Plymouth Vocal Association gave its second subscription Concert at the Guildhall, on the 20th ult., when the programme consisted of Rossini's "Stabat Mater," Felicien David's "Desert" (first time in Plymouth), and a miscellaneous selection. The performers were Miss Thudichum, Miss Eleanor Rees, Mr. Maas, Mr. Joseph Barker; Mr. Pardew, Leader; Mr. Faull, Organist; Mr. W. H. K. Wright, Reader; Band and Chorus, 250 performers, Mr. F. Löhr, Conductor. The whole Concert was very satisfactory, and it is gratifying to note the steady advance of the Choir under Mr. Löhr's admirable training. The band, too, though not perfect, supported the singers admirably, and the solos, as a whole, were most artistically rendered.

Mr. Augustus Aylward gave his second Popular Orchestral Concert at the Assembly Rooms, Salisbury, on January 31. The band, as usual, consisted of all the principal professionals and amateurs of the neighbourhood, including several ladies. The vocalists were Miss Rosetta Stewart and Miss Lily Mullings, and the programme included Meyerbeer's "Coronation March," Balfe's Overture to "Le Puits d'Amour," Haydn's "Surprise" Symphony, Watson's "Cynthia," Sivrai's "Handelian Danse," &c., &c. Mr. Augustus Aylward conducted.

On the 6th ult. a competition took place at the Royal Public Rooms, Exeter, between orchestras in connection with the Western Counties Musical Association, Herr J. A. Kappey, Bandmaster of the Royal Marines (Chatham Division) acting as umpire. Each band was required to play the overture to "Der Freischütz," and a piece of its own selection. The performances were on the whole fairly good, and were listened to with much interest by a large audience. The first prize (£10) was awarded to Torquay, and the second (£5) to Tiverton. Great praise is due to the Committee of the Western Counties Musical Association for instituting these competitions, and especially to Colonel Troyte (himself an enthusiastic amateur orchestral player), at whose instance they were undertaken, and who liberally contributed £50 towards the expenses of this and of the one held last year.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

SIR HERBERT OAKELEY has this year again continued his custom of giving two Concerts in addition to the original Concert for which provision is made in the will of the founder, General Reid. The first of these three Concerts took place on Saturday, 9th ult., the second on Tuesday, 12th, and the third, the commemoration Concert, on Wednesday, 13th, the anniversary of General Reid's birth, the year of which, towards the middle of last century, seems to be unknown. Since 1869 the services of Mr. Charles Hallé and his Manchester orchestra, in conjunction with Madame Norman Néruda, have been constantly retained for these Concerts. The vocalists this year were Miss Anna Williams (soprano) and Mr. Frederic King (baritone). At the first Concert Spohr's Symphony "The Consecration of Sound" was the *pièce de résistance*, played in commemoration of the composer's centenary. Mr. Hallé, having hardly recovered from his late illness, brought with him Mdlle. Krebs, in case he should not be able to play his pianoforte solos, and that lady took Mr. Hallé's place as solo pianist at this Concert with marked acceptance. Miss Anna Williams sang with her accustomed vigour "O qual furor," from Beethoven's *Fidelio*, and also *Fatima's* Song "There is a bower of roses," from Villiers Stanford's "Veiled Prophet." Mr. F. King was less successful in "Rage, thou angry storm" (Benedict), than in Gounod's "Maid of Athens," in which his excellent method and fine quality of voice were shown to advantage.

At the second Concert Mr. Hallé was "himself again," and both conducted and played with energy. There were two "novelties" on this occasion, namely, Berlioz's "Waverley" Overture and Max Bruch's "Scotch" Violin Concerto, both interesting works. Schumann's Symphony in B flat was also performed. Miss Williams, who seems to have a penchant for dramatic music, gave an effective interpretation of the grand scena from "Oberon," "Ocean, thou mighty monster." Mr. King sang with great taste two new songs by Sir Herbert Oakeley, "Il Ritorno del

Montanar," "characteristic" music, and "A Farewell," quite a gem in its simple beauty.

The Reid Concert proper, however, was perhaps after all, as it ought to have been, indeed, the best of the three. It commenced, according to time-honoured custom, and agreeably to the will of General Reid, with a Minuet and March of his own composition, the latter of which is yet chorally popular to the patriotic lines "The Garb of Old Gaul." Weber's "Der Freischütz" Overture followed and was splendidly played. Next came Spohr's Violin Concerto, in A minor, in which Madame Néruda distinguished herself. Then followed Beethoven's Symphony, Op. 36, and part of his Concerto, Op. 73. Saint-Saëns's "Poème-Symphonique" and Wagner's "Kaiser Marsch" completed the orchestral numbers. Madame Néruda created quite a *furor* at this Concert with Vieuxtemps's "Air Varié," Op. 2. Sir Herbert Oakeley's Romance "La fiancée du Marin," with a charmingly instrumented accompaniment, was sung by Miss Williams, and enthusiastically encored. This Concert was the forty-fourth since the institution of the Chair, and the nineteenth since Professor Oakeley succeeded to it. The whole of Sir Herbert's University Musical Society, numbering some 200 members, received tickets for the "extra" or first two Concerts. To the "Reid" Concert, the professors, the fourth year students, the University Court, and local musicians were, as usual, admitted free.

Perhaps I may be allowed the opportunity of saying that one at least of these annual Concerts should be chiefly choral, the members of Professor Oakeley's classes taking part. This would probably be as much in the spirit of the will of the benevolent founder of the chair, the only one in Scotland as yet, as are the orchestral Concerts.

I have taken up so much space in writing about the Reid Musical Festival that I must be brief in regard to other musical events of the month. The ninth and last of the present series of Choral Union Concerts took place on the 4th ult. These Concerts have been extremely successful financially, and, if not perfectly satisfactory as regards the chorus, have been all that could be wished for in respect of the orchestra. The sixth and last of Mr. Waddell's Chamber Concerts was held on Saturday, 2nd ult. The series has been so successful that a larger and more public room will probably be taken for next season, and the prices reduced, which is gratifying as showing an advancing, if not a reviving, taste for this delightful form of musical entertainment. M. Vladimir de Pachmann's Piano Recital, on Saturday afternoon, the 16th ult., attracted an audience so large as to fill the Music Hall to overflowing, and the enthusiasm was something extraordinary.

The Parish Church Musical Association of Portobello, a town on the coast, some two miles from Edinburgh, gave a Recital of sacred music in the church, on the 8th ult. Hiller's Cantata "The Song of Victory" formed the first part of the programme. The choir was small, but well balanced, and the singing was very good. Mr. W. S. Brown conducted.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE great event of the Glasgow musical season, the Choral and Orchestral Series of Concerts, has come to an end for the present. The series just concluded has been without doubt the most successful, in every sense, since the institution of the Concerts on their present basis—ten years ago. Attempts had been previously made to establish orchestral concerts in Glasgow, but with comparatively small success. They are now, as we have before mentioned, on a secure and permanent footing, being managed by the Choral Union.

On January 22 the ninth Concert was given, with Schumann's No. 2 Symphony in C as the leading item in the programme. The other orchestral selections were of no great moment, excepting the Chopin Concerto, No. 2, in B minor, the solo pianoforte part in which was deliciously played by M. Vladimir de Pachmann, it being his first appearance here. Miss Grace Damian was the vocalist.

The so-called "popular" Concert which followed, on January 26, consisted chiefly of the overture to the "Merry Wives of Windsor" (Nicolai), the No. 3 Leonore Overture

of Beethoven, and the No. 1 Hungarian Rhapsody of Liszt. There was also heard, for the first time, a short "Characteristic" piece, "Undine," by Mr. W. T. Hoeck, a young local musician of promise. A Concertante for piano, violin, and violoncello, with orchestra (Op. 56), by Beethoven, was somewhat of a failure as to execution, being, too, by no means a good example of the master. Miss Thudichum sang "Una voce" and two songs by Smart and Sullivan. At the next Subscription Concert, tenth of that set, the Symphony played was the "Jupiter" of Mozart. It was magnificently performed, but the leading feature of the evening was undoubtedly the violin playing of Herr Hugo Heerman, who created a most legitimate impression, his rendering of the solo part in the Beethoven Concerto for violin and orchestra being marked by dignity of style and Joachim-like breadth of tone. Then, on the 31st, took place the distinguishing Concert of the season, the "Messe des Morts" of Berlioz being performed for the first time in Glasgow and the third time in Great Britain. As this reproduction of the great Frenchman's very remarkable composition will be referred to elsewhere in the present month's *MUSICAL TIMES*, I do not here further speak of it except to say, in a word, that the performance, under Mr. Manns's direction, was quite a success, and that I understand a repetition next season is contemplated. On the 2nd ult. the last but one of the Saturday Concerts took place, Felicien David's Symphonic Ode "The Desert" being given again, and with a still better rendering than on the previous occasion of its performance. The last Concert of the Subscription Set occurred on the 5th ult. The Tragic Overture of Brahms and the Pastoral Symphony of Beethoven were the leading numbers in the programme, and in the Concerto for pianoforte and orchestra of Beethoven, No. 4, in G major, Mdm. Janotha took the solo, it being her first appearance at these Concerts.

When Dr. von Bülow was Conductor of these Orchestral Concerts, some five years ago, he introduced a Plebiscite programme, "Suffrage Universel," as he called it, and the idea has taken quite a hold of the public. Unfortunately, the privilege thus afforded of voting the music to be performed at the last concert has never on the whole been very judiciously exercised, and this bright idea of the erratic doctor but very partially reflects the best taste of the public. The overture to "Tannhäuser," and that to "William Tell," among the overtures have stood highest, or nearly so, in every plebiscite since, and they were duly voted for on the present occasion and performed. In addition, in due response to the will of the people, Berlioz's "Symphonie Fantastique" was all gone through! *Per contra*, however, the Ballet Airs from Mackenzie's "Colomba" received the greatest number of votes in this class of music, and formed a delightful relief in the somewhat sensational programme of this, the last, Concert of the series.

Chamber Concerts are not in much favour in Glasgow, probably from imperfect acquaintance with their peculiar charm. A Concert was given by four of the members of the orchestra of the Choral Union Concerts—Messrs. V. Buziau, Bourdarot, H. Buziau, and J. Lasserre, with Mr. J. A. Robertson at the pianoforte—in the suburb of Hillhead, on the 12th ult. It was but moderately successful, both as respects performance and support. To secure their establishment here, Chamber Concerts would require to be given at more frequent intervals, and with a party accustomed—as most of the parties we have had are not—to play together.

The Glasgow Sunday Society has established a series of Sunday Concerts, and the two already given (December 30, 1883, and the 18th ult.) have been attended by crowded audiences. The programmes have comprised sacred and classical music, and, notwithstanding the protests raised in certain quarters against the innovation, it is hoped that next session the Concerts may be resumed with renewed vigour. Madame Elly Warnots has been the vocalist, and Herr Franz Groenings the Conductor. The band has numbered between forty and fifty performers.

In Rutherglen, east from Glasgow, on the 6th ult., a very fair performance was given of Handel's *Dettingen Te Deum* by the Rutherglen Choral Society.

Connected with one of the numerous local volunteer regiments—the 1st Lanarkshire Rifles—is an excellent

Musical Society. It was originally a male-voice choir, but ladies and cadets have been added, and performances have been given of late years of Cantatas and similar music. On the 6th ult. Gade's "Erl-King's Daughter" was excellently performed, in St. Andrew's Hall, by the Association, with full orchestral accompaniment (by a contingent from the Choral Union Orchestra), under the direction of Captain H. McNabb.

M. Vladimir de Pachmann gave a Pianoforte Recital, on the 18th ult., in the Queen's Rooms. The attendance was considerable, but not nearly as large as might have been expected from the distinguished ability of the concert-giver.

## MUSIC IN BRUSSELS.

(FROM OUR OWN CORRESPONDENT.)

Brussels, February 22, 1884.

M. BENJAMIN GODARD, one of the wandering tribe of French composers asking abroad the hospitality for their works that is so obstinately denied in their native country, had his new opera "Pedro de Zalamea" performed, for the first time, at Antwerp, on January 31. Even admitting the claims of M. Godard to be considered the leading *maestro* of the rising French school, we do not think that the musicians on whom devolve the management of the Antwerp theatre are to be congratulated upon their choice. There exists between Brussels and Antwerp a kind of rivalry, the ostentatiously Flemish-speaking town endeavouring not to be left behind by the French-speaking capital. The fact of Brussels opening the doors of La Monnaie to "Sigurd," having attracted the attention of musical Paris, will go far to explain why Antwerp gladly admitted to its theatre "Pedro de Zalamea." The plot, taken from a drama by Calderon, is as absurd and wanting in interest as the worst and most old-fashioned Italian *librettos* were. It is not worth while even to attempt to give an idea of the story, and we cannot but regret that a young artist should have wasted so much intelligence and musical inspiration over a poem that is quite unworthy of serious criticism. The performance, under the direction of the composer himself, failed to arouse any enthusiasm either in the Flemish or foreign portion of the audience, and "Pedro de Zalamea" will soon be forgotten and its name registered in a catalogue of French operas, there to remain.

Madame Albani, who is engaged to sing for a few nights at La Monnaie, achieved an immense success both as an actress and as a singer in "Mefistofele," "Traviata," "Rigoletto," and "Faust." It is to be regretted that the gifted prima-donna chose to sing her parts in Italian, the contrast between the peculiar cadences of the French and Italian language falling rather harshly on the ears of the audience.

At the second Concert Populaire of Classical Music, under the management and conductorship of M. Dupont, the great attraction was the appearance of the English pianist, Mr. D'Albert, who played Rubinstein's Concerto in D minor, a Valse and Nocturne by Chopin, and Liszt's Nocturne and Second Rhapsodie Hongroise. Mr. D'Albert may safely be included amongst the most eminent modern pianists, and though he has not yet perhaps attained to the fulness of his powers, few living artists can match or surpass him. Mr. D'Albert met with an enthusiastic reception.

There have been during the month several Concerts, which, though very good, have no interest for English readers. Therefore, I shall mention only the one given by Wilhelmj, who showed himself, as usual, a striking interpreter of modern violin music, and left his audience to desire a more classical programme. It is a pity that such an artist does not more often give selections of serious music, and especially of Bach's works, in which he doubtless excels.

## MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 8.

DURING the supplemental seasons of both operas nothing has been presented worthy of report, save, perhaps, the production, at the Academy of Music, of the "Huguenots," with Mesdames Patti and Gerster. Madame

Patti, with her liking for dramatic parts, chose *Valentine*, being heard therein to less advantage than if she had chosen *Marguerite*. The house was enormous, though the Metropolitan Opera House was filled on the same evening to hear "Gioconda." Mr. Mapleson performed the opera with the same cast on the occasion of his benefit, which yielded him a large sum.

At the third Concert of the New York Philharmonic series, on Saturday, January 19, the programme was as follows:—

- I. Serenade in G (manuscript).....C. Villiers Stanford  
II. Overture, Leonore, No. 2.....Beethoven  
III. Concerto in G, string orchestra.....Bach  
IV. Symphony, No. 4, dramatic, Op. 95.....Rubinstein

Of Mr. Stanford's "Serenade" one critic says: "There are few traces of the untried writer. The themes are broadly laid down and treated with deliberation and elegant elaboration. There is a noticeable absence of an overcrowded, incoherent score—where musical impulses choke and perplex the writer. A spirit of confidence and mastery penetrates the work through all its successive movements. There is no repetition, no disappointment. The Scherzo is full of rustling, airy, spiritual beauty, quite unconventional, and plainly neither ghost nor echo of any other. The Nocturne is quickened throughout with a deep, plaintive, wealth of finely conceived melodic figures, and, until its close, the interest grows to a full climactic. The work may be characterised as exceptionally graceful, restful, poetic. It may possibly be classed some day with the Midsummer Night's Dream music, and its writer recognised as a disciple, but not an imitator, of Mendelssohn and Schumann. Rarely has a new score developed such promise and hopefulness in a new composer."

The enterprise of Mr. Thomas with Madame Materna and Herren Winkelmänn and Scaria is taking definite shape. The first performances will be at the Metropolitan Opera House, on April 22, 24, and 26. Mr. Thomas's orchestra will number 150 players.

"The Redemption" (which was given "by general request") was very adequately performed at the rehearsal and Concert of the Brooklyn Philharmonic Society, on February 1 and 2. On February 6 the third Orchestral Matinée of the same Society was given, with an excellent programme. Perhaps I have not already written that these (four) "Orchestral Matinées" are a sort of over-measure dealt out by the spirited Brooklyn directors to their subscribers—a kind of premium, or bonus, permitted by their overflowing treasury, for I believe the subscription remains as formerly.

The third of the Concerts for Young People, organised by some ladies and conducted by Mr. Thomas, was given in Steinway Hall, on February 2, with the undermentioned programme:—

- Overture—"Jubilee".....Weber  
Andante—"Surprise Symphony".....Haydn  
Aria—"Batti, batti" (Don Giovanni).....Mozart  
Symphonic Poem—"Rouet d'Omphale".....Saint-Saëns  
a. Humoresque.....Edward Grieg  
b. Menuet.....Moritz Moszkowsky  
Cavatina—"Bel raggio" (Semiramide).....Rossini  
Miss Mary Garlicks.  
Menuet.....Miss Emma Juch.  
Boccherini  
String Orchestra.  
Overture—"Merry Wives of Windsor".....Nicolai

This is the last of these charming and useful Concerts, which have been so successful that a series of six similar performances is already determined upon for next winter.

While dwelling upon casual courses of Concerts, I am reminded to say that at the Memorial Service for the late Mr. Julius Hallgarten, Professor Adler announced that Mr. Hallgarten had, before his death, provided for four free Concerts for working men, to be given by the Philharmonic Orchestra, under Mr. Thomas, on certain Sunday afternoons, when the best works are to be produced in the best manner. Such a gift, now become a legacy, illustrates the truth of some former remarks which I made to you concerning Mr. Hallgarten as a friend of art, and it is to be hoped may perhaps prove suggestive to other citizens of equal fortune and intelligence.

Mr. Rafael Joseffy, the pianist, who has been seriously disabled by illness, made his appearance in the first (de-

ferred) of his own series of Concerts, in Steinway Hall, on February 5, assisted by Mr. Thomas and his orchestra.

The fourth Concert of the Symphony Society occurs to-morrow evening, with the following programme:—

- Overture "Konig Stephan".....Beethoven  
Andante de Concert for violoncello.....Molique  
Mr. Fritz Giese.  
Symphony, "Leonore".....Raff  
Concerto in G minor for pianoforte.....Mendelssohn  
Miss Jessie Pinney.

Selections from "Die Meistersinger".....Wagner  
Miss Jessie Pinney is a young American artist of remarkable promise. A resident of New York (or rather of the suburbs), she returned last year from long and well-directed foreign study, and made a decided hit at her first public performance under Mr. Thomas.

The two opera companies are apparently doing better in the provinces than in town. The interior cities, containing from a quarter to three-quarters of a million of people, feel obliged, from local pride, and in contention with each other, to "sustain" their opera "season," of from two nights to two weeks, and perhaps find the high prices of from five to ten dollars for a place flattering to their taste and means of outlay rather than discouraging. In town we have only comic opera left. The "Beggar Student" has ceased its long run at the Casino, giving place to a revival of "The Merry War," very well cast, and admirably put on the stage. The death of Josephine Gallmeyer has removed from us a pet and great favourite of the town. A memorial meeting in her honour will be held in the Thalia Theatre on Sunday.

#### "THE REDEMPTION" AT LIVERPOOL.

UNDER the excellent conductorship of Mr. Randegger, a performance of Gounod's sacred masterpiece was given on January 30, by the Liverpool Philharmonic Choral Society, which—especially in the choral portion—appears to have been one of the best heard since the production of the work at Birmingham. A highly appreciative notice from the *Liverpool Mercury* commences thus:—

"There has during the past two years been remarkable activity in the composition of musical works designed upon the largest scale, but no production of these recent times stands forward more prominently than the noble trilogy which Gounod has given to the world in 'The Redemption.' Never has a fairer offering been laid at the shrine of the Christian religion. The simple words which Gounod inscribed on the title-page of his score, 'Opus vitæ meæ,' are significant of the devotion with which he applied himself to the fulfilment of a duty whose sacredness must have touched him at every step he took in the development of his plan of depicting, by means of the art which he holds in trust, the story of the Passion, Death, Resurrection, and Ascension of the Saviour. Not a note, not a chord, not a phrase exists without immediate relationship to the sequence of the splendid structure of which it is part. Exquisite pathos of melodic vocal diction, varied eloquence of descriptive and reflective orchestration, and constant changes of great masses of harmonic colour, bring us more nearly into the presence of the tremendous tragedy of the Crucifixion, with its preceding and succeeding incidents." And after quoting from a critique in the same paper upon the first performance of "The Redemption" in Liverpool twelve months ago, the writer says:—

"There need be no departure from the acceptance which these two sentences convey, for the fine exposition of 'The Redemption' at St. George's Hall last night, under the auspices of the Philharmonic Choral Society—an organisation which, happily, continues to pursue a vigorous career—clearly demonstrated the searching power of a work in which is crystallised the spirit of Christendom. Every vocal and instrumental resource is employed, but in the combination of these resources Gounod is faithful to the consecrated purpose which he steadily held before himself from the beginning. Symbolically expressive, the trilogy, the crown of a career of purity in music, is strong in its very simplicity. They who listen are filled with reverence and a deeper sense of the subjects of the oratorio, and thus the aim of the master is accomplished."

The following, from the *Liverpool Porcupine*, is a well-earned tribute to the care and attention bestowed upon the work by Mr. Randegger:—

"The Liverpool Philharmonic Choral Society have worked so hard to attain success that their worst enemies, if they are so unfortunate as to possess any, must confess that the triumph of Wednesday evening last was well earned. When Gounod's 'Redemption' was produced here last season under Max Bruch's direction its reception was by no means an enthusiastic one, a result which was not to be wondered at under the circumstances. With an enthusiastic believer in Gounod's genius such as Mr. Randegger confesses himself to be, however, a new light has been thrown upon the work, and strange as its form appears to those accustomed to the oratorios of Handel and Mendelssohn, it produced at times an overpowering effect."

The *Liverpool Courier*, referring to its former notice of the work, says:—

"The Philharmonic Choral Society have earned the thanks of the musical public of this district for the opportunity afforded them last night in St. George's Hall of renewing their acquaintance with Gounod's 'Redemption.' A further hearing of the trilogy brings to light several new features of beauty in construction and detail, besides many episodes which it was almost impossible to grasp on a first performance." And, in speaking of the new American tenor, we have the following remarks:—

"Mr. Winch, to whom the bulk of the solo work was allotted, acquitted himself with a general excellence and a minute attention to detail which at once stamps him as an earnest musician. He made a judicious use of the mezzo voice which was admirably suited to the music."

The other vocalists—Mrs. Hutchinson, Miss Damian, and Mr. Herbert E. Thorndike—are also much praised; and it is said that "so far as the band was concerned, it was without doubt the finest display of orchestral skill we ever remember hearing in St. George's Hall." There was an overflowing audience, and the reception of the work was most enthusiastic, Mr. Randegger being called for and warmly greeted at the conclusion of each part.

#### OBITUARY.

JOHN PYKE HULLAH.—This well-known musician passed away from the scene of his varied and useful labours on Thursday, the 21st ult., to the regret of all who knew him. Mr. Hullah's death surprised nobody acquainted with the state of his health for a considerable time previous. It was looked for as likely to happen sooner rather than later, but, as always in the case of men who have filled prominent positions, the event came with a certain shock. We miss from the stage whereon musicians play their part, a conspicuous and familiar figure.

Mr. Hullah had passed the "three score years and ten" of the Psalmist, having been born, at Worcester, in June, 1812, or, according to some authorities, 1813. He was brought to London while still an infant, and, in due course, sent to a school at Highgate. Of these early years very little seems to be known, perhaps because there is very little to tell. Young Hullah was an average specimen of the English schoolboy. We do not hear that he showed precocity of any kind; rather are we told that he took seriously to the study of music only after his voice broke. This was certainly late enough to rescue him from the doubtful honour attaching to wonder-children. As a young man, Hullah worked well. In his teens he became a pupil of William Horsley, and, in 1832, placed his name on the books of the Royal Academy of Music, where Crivelli gave him lessons in singing. The youth's first ambition was to figure as a composer of English opera. To this end he associated himself with another aspirant for fame—a young fellow known to very few at that time but afterwards world-famous as the author of "Pickwick." Dickens and Hullah between them created an Operetta called "The Village Coquettes," which was produced by Braham, at St. James's Theatre, in December, 1836. This was followed by two other works of the same class, in which, however, Charles Dickens had no part. They were "The Barber of Bassora" (1837) and "The Outpost" (1838). It is scarcely necessary to state that, while these pieces were successful in some degree, they speedily joined the majority of their kind in the limbo allotted to operatic failures. Hullah was clear-sighted enough to make out the fact that he could not depend upon composition for a

living, and, by a happy instinct, he turned his attention to popular musical education—not the routine of professional lesson-giving to individuals, but the proclamation of a gospel of music to the million. In 1840 the times were ripe for such an enterprise, the popular mind was waking up under the stimulus of widening education and comparatively cheap literature. A stirring in the valley of dry bones showed that new life had entered into the people, and fortunate were they who, discerning the signs, set themselves to meet the wants that declared themselves. Hullah unquestionably saw his opportunity—the more clearly because, among our nearest Continental neighbours, a remarkable advance in musical culture had already begun. Hullah went to France, studied the methods adopted in that country—the method of Wilhelm principally—and returned to England quite prepared to carry on a similar work in his own land. His first lesson was given to a class formed from the students of the Battersea Training College, in February, 1840, and thus began a movement that swept over the entire country, taking rank among the phenomena of the day. Hullah's system was by no means an easy one. Its plan of sol-fa-ing, by giving every line and space a fixed name, deprived the student of that association of names and key-relationship which enables tonic sol-faists to do without ordinary symbols altogether. Nevertheless, the public was fascinated by the idea of simultaneous instruction, and by the effect which a mass of voices can produce even in elementary exercises. Hence the Hullah classes, conjointly with those established on the cognate method of Dr. Mainzer, became the rage everywhere. In London the utmost activity was shown. Hullah established large classes in Exeter Hall, gave Concerts, and so enlisted general sympathy that no difficulty was experienced in building St. Martin's Hall as the headquarters of the new artistic crusade. The Hall was occupied by Mr. Hullah till 1860, when fire devoured it, and during those thirteen years he carried on most energetic operations. According to trustworthy authorities, more than 25,000 persons received musical instruction in St. Martin's Hall from Mr. Hullah and his assistants. There also series after series of Concerts were given, at which it was often possible to hear new works and new artists against whom all other doors of utterance were closed. Among the *débütants* at St. Martin's Hall were Miss Sherrington (Madame Lemmens) and Mr. Santley, and among the composers whose works were first made known to English amateurs in the same place was Charles Gounod. At this time Hullah acted as Professor of Vocal Music at King's College, a post he held for thirty years. He filled a like position in other educational establishments, but his distinctive work as a teacher ended when the disaster to his Hall closed the era of classes and concerts. It is impossible to estimate the value of Hullah's work as a public professor. We only know that it must have been great, for its influence spread over the whole land.

The deceased musician laboured in other ways than those above described. For several years he conducted the concerts of the Royal Academy of Music. He composed numerous songs, &c., some of which—the "Storm" to wit—will long survive him. He compiled a "Psalter," published several educational music books, contributed to the literature of his art a "History of Modern Music" and "The Transitional Period of Musical History"; edited several collections of national and other songs; wrote musical criticisms for the *Academy* and the *Globe*; acted as organist of the Charterhouse; delivered lectures at the Royal Institution, and from 1872 till 1882 discharged most important duties as Inspector of Music in Training Colleges under the Committee of Council on Education. Over all this wide field of work Mr. Hullah spread himself, doing most things well, and reaping no mean harvest of private esteem and public honour. English Universities took no notice of him, but that of Edinburgh made him LL.D. in 1876, and a year later the Academy of St. Cecilia, Rome, conferred upon him the distinction of honorary member. Onerous and unceasing labour naturally tried his physical resources severely as years went on, and in 1882 he laid aside altogether the weapons of a successful warfare. Unhappily there was not, for him, a long and restful evening. Stroke after stroke of paralysis

hurried on the end, which soon came full in view of those who least desired to see it. Now that the busy life has closed, none will refuse the tribute due to a man who left the world richer than he found it.

The remains of Mr. Hullah were buried at Kensal Green Cemetery, on the 26th ult.

THERE was a very large attendance at the rooms of the Society for the Encouragement of the Fine Arts, in Conduit Street, on Thursday evening, the 14th ult., to hear a lecture by Mr. Lennox Browne, F.R.C.S., a member of the Council, on "Science and Singing," the chair being occupied by Mr. Gilbert, R.A.M., another member of the Council. After a powerful exposition on the advantage of science as a basis of intelligent cultivation of the art of singing, which he contended was as necessary as grammar to one wishing to learn a language—or perspective to a student of painting, the lecturer proceeded to give some practical examples of his contention. The first related to the question of breathing, and involved not only full expansion of the chest, so as to acquire the largest possible amount of air without effort at each inspiration, but also complete control, so as to economise its exit. This involved consideration of the question of respiration from a mechanical point of view; but it was hardly less important that the air breathed should be pure. To prove this the lecturer gave a short account of the chemical constitution of the atmosphere and the changes it undergoes in respiration, and many illustrations were given of the injury that must accrue to both vocal and general health from voice exercise in impure atmospheres. Singers were particularly cautioned as to the dangers to voice of assisting at "smoking concerts." Recognising this fact of the necessity for pure air, it had recently been proposed that people should breathe an artificial air containing, as was believed by the gentleman suggesting the procedure, the special element that gave, or was believed to give, peculiar excellence of voice to Italian singers—in other words, to supply all persons with artificial Italian air. It was contended, however, there was no warrant for any of the assumptions on which the process was based. So far from Italian voices being in a majority, it was shown that, although there were many naturally gifted singers of Italian birth, and the language was that most favourable for vocal instruction, but a small minority of the singers of the present day in Italian opera were of that nationality. Analysed into its constituent properties, it was shown that hydrogen in a marked degree caused deterioration of voice, while oxygen undiluted must have the effect of unduly exciting the membrane of the air passages. Still further there was nothing to show that this peroxide of hydrogen existed in a greater proportion in the towns and cities in Italy than elsewhere, on the contrary, the air in the majority of Italian towns was most insalubrious; in some, notably Naples, the climate was insalubrious in a marked degree. Continuing the analysis of this artificial air, it was shown that, supposing the peroxide to have any beneficial effect, it was combined with two ingredients, ammonia, a most poisonous gas, and peppermint, which must necessarily render the preparation more unstable than it naturally is, and the conclusion was come to from the different points of view of chemistry, physiology, and actual practice, that the scheme was unworthy the slightest consideration of scientific men. Other illustrations of the connection between science and singing were given, more especially in regard to the compass and registers of the voice, and among them the interesting question of the variation between the "upper thick" and "lower thick," which was demonstrated vocally to the audience. A report was made, in further proof of this, of a recent experiment by transmission of intense electric light through the larynx when the vocal chords, examined with the laryngoscope, were seen to be opaque in the "thick" and almost transparent in the "thin" register. A most interesting lecture, interspersed with chemical experiments and vocal illustrations, under the direction of Mr. Emil Behnke, concluded by one or two part-songs, and an eloquent peroration in the words of Herbert Spencer to the effect that "only when Genius is married to Science can the highest results in any art be produced."

THE first performance in London of Dr. F. E. Gladstone's Church Oratorio "Philippi" (originally produced in July last at Newcastle-upon-Tyne) took place at St. Margaret's Church, Westminster, on January 30. The narrative of the "Acts of St. Paul and St. Silas in Macedonia" is concisely put together, with an evident knowledge of the requirements of a musical libretto, by the Rev. J. Powell Metcalfe, and, opening with a brief choral prologue, deals with the call to Macedonia, the conversion of Lydia, the incident of the woman possessed with the spirit of divination, and the imprisonment and delivery of the Apostles. Dr. Gladstone's work may be noticed for the easy and graceful writing of the recitatives, a task by no means simple, and for the evident absence of any theatrical effects, showing that the composer bore in mind that his work was, above all, intended for use in the Church. This was especially noticeable in the choruses "Why do the heathen rage" and "In this was manifested," both of which will be found of value as separate anthems. The Apostolic Benediction, set as a bass solo (the chorus entering *piano* at the end), and its effective violoncello obbligato accompaniment, also calls for special commendation; and a very quaint effect is created by the utterance of the possessed damsel, which is unaccompanied, and is repeated three times. Dr. Gladstone's knowledge of contrapuntal writing is shown in the concluding fugal chorus. The choir numbered between fifty and sixty vocalists, including the choristers of the adjacent Abbey; the solos were very efficiently sung by Masters Hodsdon and Roper, Mr. Alfred Kenningham, Mr. Thornthwaite, and Mr. R. Hilton (whose delivery of the number referred to above deserves special mention). The accompaniments were played by a small orchestra, Dr. Gladstone being at the organ and Dr. Bridge conducting from the Lectern. At the conclusion of the oratorio, which only occupied one hour in performance, Handel's Fourth Concerto was played with admirable executive skill by Dr. Gladstone, who introduced a cadenza of his own. The concluding voluntary (Smart's Postlude in D) was played by Mr. H. D. Flowers. We understand that a repetition of the work is to be given, by desire of Canon Duckworth, at his church, St. Mark's, Hamilton Terrace, on the 25th inst.

THE fifth annual Dinner of the South London Musical Club was celebrated at the Holborn Restaurant, on Saturday, the 9th ult. Mr. Joseph Barnby occupied the chair, and about 150 members of the Club and their friends were present. In proposing the toast of "The Club," Mr. Barnby said that this was a Society of which he could not speak too highly, especially as it was entirely composed of amateurs. He had been advised at the outset of his career, by a distinguished musician, to have the assistance of professional singers in his chorus. "Depend upon it," he said, "that your amateurs, as soon as they get before an audience, will be tongue-tied." He had found them anything but that, and since then he had done everything with the assistance of amateurs. But this Society was not only a Society of amateurs, but was conducted by an amateur, which was a source of great satisfaction to him. In the reign of Queen Elizabeth, it was only a mark of ordinary breeding among the higher classes to take part in those difficult madrigals which have come down to us; but now, in the reign of Queen Victoria, even among the middle classes, it is considered to be a stigma upon any one who could not take his part manfully in such music. In the time of Queen Elizabeth, English composers stood almost at the head of the composers of Europe. Our great Church writers of that time had produced compositions equal in every respect to those of the finest Italian writers, whilst the madrigal composers—Benet, Wilbye, and others—produced work even finer than the best madrigals of the Italian school. In the present day we find that, whereas we used to be flooded with French, German, and Italian compositions, the Continent is now becoming very familiar with the compositions of Englishmen. This is a movement which ought to be most gratifying to all who were musical in this country. Mr. Barnby went on to say further, that at one time all glee and part-songs were exclusively sung by professional musicians. That was not the case now, and he congratulated those present on the existence

of a Society whose object was to cultivate the most beautiful art under heaven. The speech was received with great applause, and, in reply, Mr. J. Brisley, the President, thanked Mr. Barnby for the kind remarks he had made about the Club, and gave some statistics as to its progress. It was founded in January, 1875, at Nunhead, and continued to grow so rapidly that, in October, 1877, they moved to the Angell Town Institution, Brixton, and a year or two afterwards were enabled to take the large hall of that Institution for their weekly practices. Last year, on account of the continued indisposition of the proprietor, several members of the Club joined together, bought the building now known as the Gresham Hall, and formed a limited liability company, most of the members of the Club being shareholders. They had now close upon 200 members, 80 being singing members. They had also a very large library of male-voice music. Three evening concerts, and nine, ten, or eleven smoking concerts were given every year, admittance being by invitation. These performances were all largely attended. Mr. Barnby, in proposing the health of the Musical Director, Mr. C. Stevens, paid a high compliment to his skill as a Conductor; and Mr. Stevens, in responding, said that he was very pleased to hear Mr. Barnby's remarks concerning amateurs. Mr. Stevens then proposed Mr. Barnby's health, and alluded in flattering terms to his great success as a Conductor of part-singing. The next toast was the Honorary Secretary, Mr. E. J. Richardson. Mr. Percy Davis proposed "The Visitors," which was briefly responded to by Dr. Frost and Mr. H. Gadsby. The toasts were interspersed with glees and part-songs, &c., by the members of the Club, including songs by Messrs. Pompe, Cranch, and Ponsford, the latter gaining a well-deserved encore for his charming rendering of Handel's "Where'er you walk" (Semele.) In connection with the foregoing, it may be mentioned that the Gresham Hall, Brixton, the headquarters of the South London Musical Club, was unfortunately destroyed by fire on Tuesday morning, the 12th ult., as were also the organ and the library of music belonging to the Club, which included some valuable MSS. All other losses are, we believe, fully covered by insurance.

ON Monday, the 4th ult., an Evening Concert, under the direction of Mr. A. W. Brookes, was given at St. Luke's Hall, South Hackney, in aid of the funds of the various charities in connection with St. Luke's Church. The programme consisted of an excellent selection of vocal and instrumental music, which was highly appreciated by the large audience assembled. The vocalists were Madame Clara West, Miss West, Miss Ellen Chapman, R.A.M., Miss Abbey, Miss Milner, Mr. C. J. Murton, Mr. Prickett, and Mr. J. D. Simmons. Madame West elicited much applause by her rendering of Braga's *Serenata*, which she had to repeat, the violoncello accompaniment being played in a masterly manner by Mr. C. H. Allen Gill. Mr. C. J. Murton was heard to advantage in "The Distant Shore" (deservedly encored) and in Pinsuti's "Sleep on, dear love." Special mention should also be made of the singing of Miss Milner and Miss Abbey, the latter of whom gave "The Three Singers," by Tours, with great taste. Of the instrumental portion of the programme, Raff's "Andante and Allegro Scherzoso," for pianoforte, was performed in a refined style by Miss Rosselli, who also took the pianoforte part in Reissiger's Trio in D minor, the violin and violoncello being played by Mr. Rosselli, Jun., and Mr. C. H. A. Gill. Mr. John E. West, F.C.O., and Mr. Brookes acted as accompanists.

AN Organ Recital was given by Mr. W. Henry Thomas, on Wednesday evening, the 20th ult., at St. George's Church, Tufnell Park. The organ, formerly electric, has been rebuilt and enlarged by Messrs. Bryceson and converted into a mechanical one, with new blowing apparatus. There are now three manuals, with six stops on the swell, ten on the great, five on the choir, and three on the pedal organ, five couplers and seven combination pedals. Mr. Thomas played with great ability excerpts from Mendelssohn, Morandi, Guilman, Salome, Feyer, and Smart. The programme also included two anthems, "And the Glory" (Messiah) and "Let thy hand be strengthened" (Coronation Anthem), which were well rendered by the church choir.

THE Lecture on Ancient and Modern Music, delivered by Mr. Brinley Richards at the Society for the Encouragement of the Fine Arts, Conduit Street, Regent Street, on January 31, was something more than an interesting concert, with critical remarks upon the compositions performed. Mr. Richards has ever been foremost in his desire to uphold the claims of true art; and in some respects his Lecture was an experiment, seeing that instead of courting public favour by blandly moving with the times, he took the liberty of boldly criticising much of the pianoforte playing of the day, which he truly termed "aggressive," the object being apparently the production of the greatest amount of sound, or, if you please, noise, the intellectual claims of art not being considered worthy of attention." Commencing his Lecture by remarking that music might be described as of two kinds—one of nationality, the other of art—he alluded to the difficulty of ascertaining the original forms of ancient songs, as they had not been preserved by tradition, and dated the real progress of music from the time when composers began to write their works. In speaking of the exaggerations of Welsh historians with regard to the antiquity of some of the national music, he said: "The late Archdeacon Williams, of Cardiff, in his enthusiasm declared that the Britons long before the establishment of Christianity possessed 'a refined science of music,' but it was difficult to understand how they could have had what was unknown to the world for more than a thousand years. No one who was acquainted with Wales in the present day could doubt for a moment that among the population there was an enthusiastic love for music, and especially for choral-singing; but it would be contrary to all evidence, to assert as some historians had done, that in the eleventh century the Welsh possessed any exceptional advantages in musical progress, and there were strong reasons for believing that the so-called musical manuscripts of that century were, like the bardic alphabet, inventions of a more recent period." The Lecture, which was listened to with deep and intelligent interest, was accompanied and illustrated by Mr. Richards's performance of pianoforte selections, including the works of Bach, Purcell, Scarlatti, Handel, Beethoven, Mendelssohn, Chopin, Sir Sterndale Bennett, Raff, Eaton Faning, Walter Macfarren, and the lecturer himself.

THE third annual Concert of the Choir of St. Augustine's, Highbury New Park, was held on the 21st ult., in the Room adjoining the Church. The programme consisted of Rossini's "Stabat Mater," the solos being taken by Madame Worrell, Miss Lena Law, Mr. Charles Chilley, and Mr. Frank Ward, who met with a very flattering reception. The choruses were rendered in a perfect manner, and reflected the greatest credit on the Conductor, Mr. Charles Strong. The accompaniments were played by Miss Fanny Boxell (pianoforte), and Mr. A. M. Colchester (harmonium). The second part was miscellaneous, including songs by Madame Worrell, Miss Lena Law, Miss Mary Chamberlain, Mr. C. Chilley and Mr. F. Ward, a duet by Mr. Chas. Strong and Mr. F. Ward, an organ solo by Mr. Colchester, and a trio for pianoforte, violin, and violoncello, by Miss Fanny Boxell, Mr. Tidey and Mr. Gertin. Miss Lomas was an efficient accompanist in the second part.

MR. HENRY GADSBY'S Dramatic Cantata "The Lord of the Isles" was most successfully rendered by the All Saints' (Clapton) Musical Society, on Tuesday evening, the 19th ult. Several of the solos, and the chorus "Merrily bounds the bark" were redemanded. The principal parts were sung by Miss Annie Coxhead, Mrs. Crossley, Mr. J. R. Hodgson, Mr. W. J. Clare, Mr. Alex. H. S. Burnett, and Mr. G. Ablitt, all members of the Society. Mr. Gadsby presided at the pianoforte, and Mr. W. M. Wait (Organist and Choirmaster, All Saints') conducted. There was a large and appreciative audience.

AN Evening Concert was given at St. Pancras Vestry Hall, on Monday, the 4th ult., in aid of the Blind, a large audience being attracted by the excellent programme provided. The vocalists were Miss Mary Davies, Miss Elfrida Williams, Miss Mary Willis, Miss Mina Poole, Mr. Reginald Groome, Mr. Franklin Clive, and Mr. Traherne; solo pianist, Miss Nannie Reynolds, and solo violin, Mr. Reynolds.

MESSRS. GRIFFITH AND FARRAN have in preparation a volume by Madame Viard Louis, the well known pianist, entitled "Music and the Piano," in which her aim has been to point out that the music for this instrument is the expression of an idea, and not merely an ingenious method of displaying force and skill. It is written in three parts. In the first Madame Viard Louis shows that music has from age to age followed the progress of the human mind. In the second, she takes the numerous composers for the piano, and indicates how the individual character of each is set forth in their respective works. The third part treats of style—that is to say, the method of conveying the ideas of the master by the execution of their compositions. The book, originally written, but not published, in French, has been translated into English by Mrs. Warrington Smythe, wife of Warrington Smythe, Esq., F.R.S., a lady of highly cultivated taste both in literature and music.

THE Burlington Hall Choral Society gave a successful Concert at Burlington Hall, Saville Row, Regent Street, on the 4th ult., under the direction of the Conductor, Mr. Hamilton Robinson, F.C.O. The principal vocalists were Miss Mary Mackway, R.A.M., Miss Annie Buckland, Mr. Walter Mackway, R.A.M., and Mr. Charles W. Copland, R.A.M., all of whom were highly successful in their solos, several being redemanded. The Society, which numbers about sixty voices, gave an excellent rendering of some part-songs, including Mendelssohn's "Hunting Song," and elicited a double encore for Oliver King's "Peacefully slumber." Mr. William C. Hann, R.A.M., performed three violoncello solos, which were highly appreciated, and Mr. Hamilton Robinson and Mr. J. R. Griffiths were recalled for their performance of three pianoforte duets. Mr. J. R. Griffiths accompanied. There was a full audience.

AT the Second Concert of the tenth season given by the Crouch End Choral Society, at Christ Church School-room, Crouch End, on Tuesday, the 12th ultimo, Mr. J. F. Barnett's "Ancient Mariner," was performed, the soloists being Mrs. Lansdill, Mrs. Barbour, Mr. George Micklewood, and Mr. Joseph Wilson. The performance was satisfactory. The second part was miscellaneous and comprised the popular part-song, "The Vikings," by Eaton Fanning; a trio for female voices, by J. G. Calcott, "Tell me where is fancy bred;" a madrigal, by Pearsall, &c., with solos by the above artists. Mr. Micklewood was very successful in a new song by the Conductor, entitled "Fickle Mollie," and Miss Cobely in "A Song and a Rose," by Cowen; Mr. Edmund Woolhouse contributed solos on the violoncello; Mr. Charles W. Lovejoy presided at the pianoforte; Miss C. Long at the harmonium; and Mr. Alfred J. Dye conducted.

TO the energetic director of the London Popular Concerts, Mr. Arthur Chappell, South London again owes a debt of gratitude in respect of another series of those excellently conducted performances of classical chamber music, the Denmark Hill Concerts. The first of the four concerts forming the seventh season, took place at the Surrey Masonic Hall (South London Institute of Music), Camberwell, on Thursday evening, January 31, when the programme was headed by Mozart's String Quartet in B flat, No. 3, admirably executed by MM. Heermann, Ries, Zerbin, and Piatti. Herr Heermann was warmly received in each of his solos, and Mlle. Janotha played with her well-known skill and artistic feeling. Songs by Eckert, Rubinstein, and Gounod were well sung by Miss Carlotta Elliott, a violoncello obbligato to Gounod's "Quand tu chantes bercée" being played by Signor Piatti. Mr. Zerbin accompanied.

THE Members of the North-east London Choral Society gave an excellent Concert at the Morley Hall, Hackney, on Tuesday, January 29, the programme consisting of Mendelssohn's 13th Psalm, Haydn's "Winter" ("The Seasons"), and a miscellaneous selection. The solo vocalists were Miss Ellen Chapman, R.A.M., Miss Clara Wollaston, Madame West, Miss Lottie West, Mr. Henry Parkin, and Mr. Bantock Pierpoint; organist, Mr. C. E. Smith; pianist, Mr. Louis B. Prout, R.A.M.; Mr. H. Baynton led the band, and Mr. John E. West, R.A.M., F.C.O., conducted. There was a good and appreciative audience.

AT the first examination for the degree of Bachelor in Music, at the University of Oxford, the following have satisfied the Examiners:—J. H. Anger, New College, and Frenchay, near Bristol; T. Hemmings, New College, and Stoke-on-Trent; H. T. Lewis, Christ Church, and Doncaster; W. G. Price, Queen's College, and Fore Hill; Ely; C. J. Revell, New College, and Carmarthen. Examiners: Sir F. A. Gore Ouseley, Bart., Mus. Doc., M.A., Christ Church, Professor; E. G. Monk, Mus. Doc., Exeter College; J. Varley Roberts, Mus. Doc., Magdalen College. The examination for the degree of Doctor in Music will be held in October next. At the second examination for the degree of Bachelor in Music, which will also take place in October, in addition to the usual subjects, there will be required a critical knowledge of the full scores of Handel's Oratorio "Judas Maccabæus" and Mendelssohn's "Otetto." All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

ONE of the best Concerts yet given by the East Finchley Choral Society took place on the 19th ult., at the Lecture Hall. The first part consisted of Handel's "Acis and Galatea," under the conductorship of Mr. Herbert Jeayes. The choruses were well sung by the Society. Madame Robert George gave an excellent rendering of the soprano music, and Mr. Orlando Harley made a great effect in the music allotted to *Acis*. The parts of *Damon and Polyphemus* were carefully sung by Mr. Frank Salter and Mr. Percival Hart, members of the Society. The second part was miscellaneous, and, under the conductorship of Mr. Granslade, Handel's "Haste thee, nymph," and Purcell's "Come, if you dare," were efficiently rendered by Mr. G. H. Gifford and Mr. W. Jones respectively. Miss Jones, the honorary accompanist, performed her task with marked ability.

A CONCERT in aid of the People's Entertainment Society was given at Bermondsey Town Hall, on Tuesday evening, the 12th ult. The programme consisted of portions of Handel's "Messiah" and a miscellaneous selection, the latter including Mendelssohn's "Cornelius" March and Michaelis's descriptive Fantasia "The Smithy in the Wood." Both in the choral and orchestral departments an amount of proficiency was displayed calling for high praise, and entitling the Society's Conductor, Mr. W. H. Leslie, to much commendation upon the result of his labours. The vocalists were Madame Worrell, Mrs. Tuer, Mr. Charles Wade, and Mr. James Budd. Mr. Val Nicholson was leader of the orchestra, and Mr. R. J. Pitt and Mr. Edward Morton presided at the pianoforte. The Concert received well-deserved support.

A CONCERT in aid of the Netherlands Benevolent Fund for the relief of indigent Netherlands subjects residing in London will be given by Mr. Willem Coenen, at St. James's Hall, on Thursday evening, May 1. The Concert will be under the immediate patronage of their Majesties the King and Queen of the Netherlands, their Royal Highnesses the Duke and Duchess of Albany, the Netherlands Minister, and the Countess de Bylandt. The following artists have already kindly promised their services: Madame Albani, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Herbert Reeves, Mr. Santley, Mr. Hollman, and Mr. W. Coenen. An influential committee is being formed, and a large addition to the Benevolent Fund is looked forward to with confidence.

THE Kyrle Choirs, under the direction of Mr. Malcolm Lawson, gave a performance of Rossini's "Stabat Mater" and Mendelssohn's "Athalie," on the 6th ult., in All Saints' Church, Haggerston. The soloists in the "Stabat Mater" were Miss Edith Phillips, Mrs. Oram, Mr. John Probert, Mr. Albert Orme; in "Athalie," Miss Everett Green, Miss Emily Lawson, and Mrs. Oram. The Choirs gave a second performance of the same works in Trinity Chapel, Poplar, on the 13th ult., the soloists in the "Stabat Mater" being Miss Alice Fripp, Mrs. L'Estrange, Mr. D'Arcy Ferris, and Mr. Albert Orme; in "Athalie," Miss Alice Fripp, Mrs. L'Estrange, and Miss Mary Howell. Mr. E. H. Turpin presided at the organ on both occasions.

We have received the prospectus of a new Musical Society called the Pandora Amateur Orchestral Club, the object of which is to afford suitable accommodation for the study and practice of orchestral music. A professional musical Director conducts the practices; and a private room has been engaged at the Three Nuns Hotel, Aldgate, which is open every Tuesday evening, at 6 o'clock, for the use of performing members. A series of Smoking Concerts (instrumental and vocal) will be given in the large Hall adjoining the practice room, to which members will have the privilege of introducing a friend. As during the short time the Club has been formed there has been a rapid increase of members, the success of the undertaking seems placed beyond a doubt.

On Tuesday evening, the 19th ult., an excellent performance of John Francis Barnett's Cantata "The Ancient Mariner," was given at the Cadby Hall, Hammersmith Road, by the Hammersmith Choral Society, under the direction of Mr. Theodore Drew. The solo vocalists were Miss Hilda Coward, Mrs. Lloyd-Edwards, Mr. Henry Hallam, and Mr. Arthur Oswald. The work was ably rendered, and proved in every way a success. The second part of the programme was miscellaneous, the above artists being assisted by Mr. H. Pyatt, who sang "The Village Blacksmith" most effectively, and Mr. W. L. Barrett, who played a brilliant solo on the flute. Mr. Theodore Drew presided at the pianoforte.

YE London Glee Men, under the direction of Mr. Richard Mackway, gave a very successful Smoking Concert, the second of the season, at the Guildhall Tavern, on Thursday the 14th ult. Among the part-music performed, the *pièce de résistance* was Wesley's glee "I wish to tune my quiv'ring Lyre," which was well rendered. The programme also included Sullivan's part-song "The long day closes," Hatton's "Oh my love is like the red, red rose," Horsley's "Nymphs of the Forest," Bishop's "Bold Robin Hood," and Gounod's "Soldiers' Chorus," from "Faust." Vocal solos were contributed by Mr. Richard Mackway and Mr. Frank Ward; and violin solos by Master Hubert Armfield.

WE regret to announce the death, at the early age of twenty-four, of Mr. Farquharson Walenn, Organist of St. Alban's, Holborn. Mr. Walenn, was originally a chorister of All Saints', Margaret Street, and on his leaving the choir school he studied for about three years under Mr. W. S. Hoyte. He then obtained the Novello Scholarship at the National Training School, and continued his studies there until its close. He was choirmaster at St. Mary's, Kensington, and conductor of the St. Alban's Choral Society, and was the author of several sacred and secular compositions.

THE 181st Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 1st ult. The programme was miscellaneous, and included songs by Madame Grace Godolphin, Mdle. Emilia Vadini, Miss Coyte Turner, Mr. Arthur Thompson, and Mr. R. F. Roberts. Several part-songs were well rendered by the choir, among which were the "Hunting Song" (Mendelssohn), "Come live with me" (Bennett), "Good-night, beloved" (Pinsuti), "Sunshine thro' the clouds" (Lemmings), &c. Mr. Joseph Monday conducted.

The first performance of the Quartet for Pianoforte, Violin, Viola, and Violoncello, to which the prize of ten guineas and a gold medal, annually offered by Trinity College, London, for a Chamber Music Competition has just been awarded, took place at the College, on Tuesday evening, the 19th ult. It was played by Miss Alma Sanders (the composer), Mr. Edmund E. Halfpenny, Mr. Ellis Roberts, and Mr. Edmund Woolhouse. The Adjudicator was Sir Herbert Oakeley, and the work has been dedicated, by gracious permission, to H.R.H. the Princess of Wales.

THE members of the Choir of the Association of Lay Helpers for the Diocese of London have presented their Conductor, Dr. George C. Martin, with an ivory bâton, mounted in silver, in testimony of their appreciation of his great ability and untiring efforts for the good of the Choir, and in congratulation of his having attained the dignity of Doctor of Music. The presentation was made by G. A. Spottiswoode, Esq., Chairman of the Committee of the Association.

THE arrangements for the production of Gounod's "Redemption," at the Trocadero, Paris, on the 3rd of April, are nearly completed. Madame Albani will go specially to Paris to sing the part created by her at Birmingham, while Mdle. Rosina Bloch and Madame Ketten will sing the other solos for soprano and contralto. MM. Faure, Ketten, and Fournets, will divide the solos for tenor, baritone, and bass. All the French musical papers predict an enormous success for this first performance in Paris of Gounod's master-work.

On the 4th ult. a Smoking Concert was given by the members of the Euston Glee Union, in a dining saloon adjoining the North-Western Railway terminus, the chair being occupied by John Partington, Esq. The greater portion of the programme was devoted to glee-singing, under the able conductorship of Mr. Kilby; and songs were contributed by Messrs. Harding, Norton, Wand, Keedle, and Collins. The Concert, which was well attended, reflected great credit on the executive, and formed a most successful *début* for the Euston Glee Union.

THE ninth of the winter series of free "Entertainments for the people" at Bethnal Green Road Congregational Church, was a Ballad Concert, of superior character, given under the direction of Mr. W. West, of the North-East London Academy of Music, on Wednesday evening, the 13th ult. The vocalists were Miss Alice Woodruffe, Miss Lottie West, Mr. H. D. Feild, and Mr. C. Prickett. Some good standard ballads, vocal duets, trios, quartets, &c., were admirably rendered, and several redemanded.

THE arrangements for the entertainments at the Royal Victoria Coffee Hall, Waterloo Road, during the past month have been excellently organised, and satisfactorily carried out. Instrumental and vocal music of sterling worth has been given at the Concerts, and most attractive dramatic Recitals have been included in the programme. We are glad to find that these evenings for the people have so thoroughly fulfilled the anticipation of the promoters of the movement.

IN our January number we gave the full programme of the approaching Worcester Musical Festival, and have now to add that the following artists have been engaged:—Madame Albani, Miss Anna Williams, Miss Santley, Madame Patey, Madame Enriquez, Mr. E. Lloyd, Mr. Boulcott Newth, Mr. Brereton, and Mr. Santley; leader of the orchestra, Mr. Carrodus. There will be opening and closing services, with full band and chorus, to which free admission will be given.

THE St. Mark's, North Audley Street, Choral Society gave the first Concert this season, on Tuesday evening, the 12th ult., in the Church Room. The first part consisted of Mendelssohn's 95th Psalm, and the second of Sir Sterndale Bennett's "May Queen." The soloists were Miss Fripp, Mrs. John Bryant, Messrs. Wells and Yorke. The 95th Psalm was particularly well rendered, and the singing throughout reflected the greatest credit on Mr. Thomas Mountain, the conductor. Mr. Bolton acted as accompanist.

On Tuesday evening the 5th ult., Mr. Herbert Smith, gave his annual Evening Concert, at the New Cross Public Hall, the large room being crowded in every part. The artists were Miss Marie E. Brighton, Miss Mary Beare, Miss Marian Mackenzie, Mr. Reginald Groome, and Mr. E. Miles; solo violin, Mr. Arthur Payne; solo pianoforte, Mr. Herbert Smith and Mr. Edwin Samson.

AN interesting Organ Recital was given at St. John the Evangelist's, Waterloo Road, on the 12th ult., by Mr. Henry J. B. Dart, several of the pieces being accompanied by solo trombone, played by Mr. Samuel Millar. The programme, which was exceedingly well rendered, included the first performance of a Sonata in D minor, by Mr. Dart, for organ and trombone solo.

THE third Subscription Oratorio Concert, in aid of the Organ Fund, was held on the 7th ult., in South Norwood, Congregational Church, when a performance of Haydn's "Creation" was given with full band, chorus, and organ. The soloists were Miss Evelyn Bawtree, Mr. Arthur Wilmot, and Mr. W. G. Forington; Mr. Josiah Bawtree conducted.

MISS MADELINE HARDY gave a most successful Concert at Brixton Hall, on Thursday, January 31. The *bénéficiaire*, who was highly successful in all her songs, was assisted by Mesdames Agnes Larkcom, Rosa Leo, Lizzie Evans, Grace Godolphin, and Messrs. Arthur Thompson, Orlando Herley, Wakefield Reed, Musgrove Tufnail, Chaplin Henry, and Master Frank Charlton; solo pianoforte, Mr. Albert H. Fox; violin, Mr. H. Newton. Conductor, Mr. Turle Lee.

HERR ANTON DVORÁK will visit London during the present month, and will conduct the performance of his "Stabat Mater," which is to take place at the Royal Albert Hall, on the 13th inst., as well as his Overture "Husitzka" and "Rhapsodie Slaveische," No. 2, at the Philharmonic Concert of the 20th. He will doubtless be invited to conduct some of his works at other important performances.

THE lectures upon "The Human Voice as a Musical Instrument," given by Herr Emil Behnke, both in the metropolis and throughout the country, have been in the highest degree successful. The press notices which have been forwarded to us are most enthusiastic in praise of the excellent matter contained in his discourses, as well as of the attractive manner in which they are delivered.

THE election to the post of Chorus in the University of Oxford, vacant by the death of Dr Corfe, took place recently. There were several candidates, the choice falling on Dr. Hubert Parry, who a short time since received an Honorary Degree of Doctor of Music at Cambridge, and has since his appointment received the same compliment from his own University.

THE Members of the Lavender Hill Choral Society gave their third Concert this season on the 19th ult., under the conductorship of Mr. F. G. Edwards. The soloists were Miss Jessie Ross, Mrs. Goddard, Mrs. Coe, Mr. Church, Mr. Goddard, and the Messrs. Ortnier. The part-songs by the choir were very well rendered. Miss Bird and Miss Denness were efficient accompanists.

AT the church of St. Margaret Pattens, Rood Lane, Fenchurch Street, among other compositions suitable for the season, will be sung, unaccompanied, the "Missa Æterna Christe" of Palestrina at the solemn Celebration every Sunday during Lent. The "Stabat Mater" of Rossini will be sung on Wednesday evening, the 26th inst., under the direction of Mr. Stedman.

AT the Lenten Services, at St. Anne's, Soho, Bach's Passion Music (St. Matthew) will be sung. There will be full orchestral accompaniment, and the principal tenor part will be undertaken by Mr. Charles Wade. The services will be held on each Friday evening during Lent, at 8 o'clock, and on Good Friday afternoon, at 4 o'clock.

ON the occasion of the recent marriage of Miss Alice Brooks, late of the Watford School of Music, the Council, professors, and students of the Institution presented her with a handsome diamond brooch, together with an address on vellum, expressing their appreciation of her untiring efforts on behalf of the School.

WE have heard the most flattering accounts, from reliable sources, of the organ Recitals now being given at St. James's, Curtain Road, after the even-song on Sundays, by Mr. Hereward Brown, who, although only eighteen years of age, displays an exceptional amount of power and artistic feeling.

AN Organ Recital was given on Saturday evening, the 2nd ult., at Stepmey Meeting House, by Dr. C. J. Frost, upon the new organ recently erected there by P. Conacher and Co., of Huddersfield. The vocalist was Madame Ellen Horne.

MADAME FRICKENHAUS and Herr Josef Ludwig announce a series of four Chamber Concerts at the Prince's Hall, Piccadilly, on Thursday evenings, commencing May 15. The programmes will include works of the old masters, and modern compositions of special interest.

WE are informed that Mr. William M. Hutchison is at present occupied in composing a Comic Opera, in three acts, the Libretto by Mr. Henry B. Farnie; the Opera is expected to be completed in a month or two.

## REVIEWS.

*The Great Musicians.* Edited by Francis Huefner.  
Mendelssohn. By W. S. Rockstro.  
[Sampson Low, Marston, Searle, and Rivington.]

THE details of Mendelssohn's career have within the last few years been so constantly before the public, and these details have been so supplemented by the most charming personal recollections that many persons will imagine this latest contribution to the lives of the "Great Musicians" to be merely a reproduction of facts already generally known. This, let us hasten to assure our readers, it is not; for, apart from the relation of all the principal events in Mendelssohn's life, we have so much deeply interesting matter which only a musician who, like Mr. Rockstro, has received the benefit of the composer's instruction, could satisfactorily record, that the book can hardly fail to obtain the recognition it deserves. The following account of Mendelssohn's method of teaching counterpoint at the Leipzig Conservatoire, for example, should be read with attention both by students and professors. "For counterpoint he employed a large black-board, with eight red staves drawn across it. On one of these staves he would write a *canto fermo*, always using the soprano clef for the soprano part. Then, offering the chalk to one of his pupils, he would bid him write a counterpoint, above or below the given subject. This done, he would invite the whole class to criticise the tyro's work, discussing its merits with the closest possible attention to every detail. Having corrected this to his satisfaction, or at least made the best of it, he would pass on the chalk to some one else—generally to the student who had been most severe in his criticism—bidding him add a third part to the two already written. And this process he would carry on until the whole of the eight staves were filled. The difficulty of adding a sixth, seventh, or eighth part to an exercise already complete in three, four, or five, and not always written with the freedom of an experienced contrapuntist, will be best understood by those who have most frequently attempted the process. It was often quite impossible to supply an additional part, or even an additional note; but Mendelssohn would never sanction the employment of a rest as a means of escape from the gravest difficulty, until every available resource had been tried in vain. One day, when it fell to our own lot to write the eighth part, a certain bar presented so hopeless a dead-lock that we confessed ourselves utterly vanquished. 'Cannot you find a note?' asked Mendelssohn; 'Not one that could be made to fit in without breaking a rule,' said we. 'I am very glad,' said he, in English, and laughing heartily, 'for I could not find one myself.' It was, in fact, a case of inevitable check-mate." Want of space, only, prevents our giving further extracts from Mr. Rockstro's volume—especially his truthful observations upon "Mendelssohn's position in Art"—and we, therefore, conclude by warmly commending the book to the general reader, as well as to all those who love and cultivate music.

*Novello, Ewer and Co.'s Albums for Violin and Piano-forte.* No. 1. Four Marches, composed by F. Mendelssohn Bartholdy. Transcribed for Violin and Piano-forte by Berthold Tours. [Novello, Ewer and Co.]

THE four pieces chosen for this volume are the "Wedding March" from the "Midsummer Night's Dream," the "Cornelius March," the "War March of the Priests" from "Athalie," and the "Funeral March" in A minor and major, composed for the funeral of Norbert Burgmüller. All these works sufficiently recommend themselves; but amateurs who are well acquainted with them will, we are certain, eagerly procure the transcriptions before us by an artist whose reputation guarantees their excellence. Both the pianoforte and violin parts are thoroughly within the reach of even moderate performers; and so effective are the arrangements that they must be warmly received in every musical drawing-room. We are glad to find that Messrs. Novello have resolved to issue Albums appealing to violinists as well as to pianists and vocalists.

*Professional Musical Directory.* Issued by the Society of Professional Musicians. 1884.

[Wigan: Thomas Wall, Observer Office.]

THE compilers of this Directory, in the Preface, return thanks to "all those who have kindly aided in purging the list of names from the enormous impositions which have heretofore abounded in all published works of the kind." We know not, of course, what means have been taken to exclude the names of those who are *not bonâ fide* members of the profession; but we certainly find that the names of some who *are*—and these of acknowledged high standing—have been omitted, and that the honour of knighthood awarded to Sir G. A. Macfarren and Sir A. Sullivan is not acknowledged in the book. Without delivering an opinion upon the policy of printing the names and addresses of professors with no indication of the branch of music they profess, we cannot pass over the fact that, in spite of the assertion that the names appear with the addition of any "University degree or Royal Academy Membership," out of upwards of eighty Members of the Royal Academy of Music, only three or four have this honourable distinction affixed. Considering that this could have been remedied either by communication with the professors themselves or by procuring the published list of Members in the Royal Academy prospectus, we can scarcely understand how the Society of Professional Musicians can claim credit for that excessive accuracy which alone can justify the issue of one more Directory, especially as those already established, if containing some names that should not be printed, at least include all those that should.

*Le Livre des Sérénades.* Morceaux Caractéristiques, pour Piano à 4 mains, par J. Burgmeine. Poésies par Paul Solanges. Illustrations par A. Edel.

[Tito di Gio. Ricordi.]

WHEN we say that the illustrations of this beautiful volume almost eclipse its musical attractions, it by no means proves that the composer has not ably fulfilled his share in the work. Of the fifteen Serenades designed as musical types of the various nationalities, some are exceedingly good, and all are thoroughly musician-like sketches, although occasionally unduly eccentric; but the charming chromo-lithographs and drawings in Heliotopy, profusely scattered throughout the book, make so powerful an appeal to the artistic eye that we question whether the work will not often occupy a place upon the drawing-room table than upon the desk of the pianoforte. Warm commendation must also be given to M. Solanges for the brief poems which precede the Serenades.

*The Village Maid.* Song.  
*When Stars are in the quiet Skies.* Song.  
*The Child's First Grief.* Song.  
*To Mr. Fair Friend.* Song.  
*I think on Thee.* Song.  
*A Cradle Song,* for the Pianoforte.

By George John Bennett.  
[Stanley Lucas, Weber, and Co.]

THOSE who, having discerned the talent of the composer of these pieces, are watching his career with interest, will turn to the works now before us in hope of gratifying expectation, and will not be disappointed. The Songs—we can speak of them as a whole, for they are constructed on identical principles—are far from commonplace, or rather, we should say, conventional, either in respect of melody or form. Mr. Bennett obviously rejects the English model, with its single vocal theme and chord accompaniment. This is not musical enough for him, and he adopts a modification of the German *lied* as we have it in the works of Schumann, Franz, and their compeers. The modification tends to simplicity, but we note the same exaltation of the pianoforte to more than the position of an accompanying instrument, and the same use of it for the working out of a musical idea in which the vocal theme is but a part—sometimes even a subordinated part. The artistic composer naturally finds this form of song-writing best worth effort, but we would counsel Mr. Bennett not to sacrifice spirit to method, and so elaborate his expression as to become "dry." Our advice is not unnecessary, because passages here and there have the effect of

"made" music rather than of the song that flows and burns with native fire. Nevertheless, the pieces before us are most interesting and musically. There is not one without beauty, or that fails to deserve attention and praise. The "Cradle Song" is a charming melody, with arpeggio accompaniment, easy to play, delightful to hear.

*Celebrated Musicians of all Nations.* Translated from the German, with an Appendix for England, by M. F. S. Hervey. [Sampson Low, Marston and Co.]

THIS excellent collection of portraits of the most eminent musicians will no doubt earn a welcome in this country, not only for their accuracy, but because they are accompanied by brief biographical notices, which will prove of much value for reference. The portraits are reproduced by the phototype process; and a great merit in the work is that they are grouped with reference to nationality and to the various epochs of musical art. We cordially commend the volume to the notice of all interested in music and musicians.

*The Old and the Young Marie.* Song. Words by F. E. Weatherly. Music by Frederic H. Cowen.

[Edwin Ashdown.]

MR. WEATHERLY'S simple little story has been coloured most sympathetically by Mr. Cowen, who has here proved that he knows how to reserve, as well as to display, his musical power. The changes of time and key are extremely happy throughout; and although the harmonies and accompaniments do little more than strengthen the voice part, they are unmistakably touched by the hand of an artist. The multiplication of such graceful and refined specimens of what may be termed "drawing-room music" is a healthful sign of the time.

#### FOREIGN NOTES.

THE first anniversary of the death of Richard Wagner, on the 13th ult., was celebrated in nearly all the musical circles of Germany. Theatres and Societies vied with each other in doing honour to the departed master. Among the most interesting celebrations was that at Bayreuth (where Wagner's family still live), a concert being given containing fragments from his last work, "Parsifal."

We are requested to call the attention of our readers to the foundation in Germany of a General Richard Wagner Society. The purpose of the Society is to help to maintain for all time the reputation of the "Bayreuther Bühnen Festspiele" at Wagner's own theatre. Anyone wishing to become a member can do so by paying a yearly subscription of four shillings. All particulars may be had of the English representative, B. S. Mosely, Esq., 55, Tavistock Square, London.

For the furtherance of Wagner's principles in musical art a rival paper to the *Bayreuther Blätter*, which he founded himself, has, on the anniversary of Wagner's death, been started in Vienna. The paper is called *Parsifal*, will appear fortnightly, and is edited by Herr Emerich Kastner.

Wagner's "Parsifal" will shortly be translated into French, M. Victor Wilder having been selected to perform this arduous task.

The "Parsifal" performances of this year, at Bayreuth, will take place on July 21, 23, 25, 27, 29, and 31, and on August 2, 4, 6, and 8.

Brahms's Third Symphony promises to become the most successful of the three similar works from this master's pen. Wherever it is performed, be it under the composer's own conductorship or not, it creates the greatest enthusiasm with the public, though the opinions of the critics seem to vary a good deal in describing the character of this new production of the master's genius—one calling it a Pastoral Symphony and another saying that it is decidedly of an heroic character—they seem, however, to be all unanimous that it is the most melodious and pleasing work yet given to the world by this, as a rule, sombre and deep musical writer. We hope soon to hear the work in London, and so be enabled to form our own opinion, and we trust that the composer may at last be induced to visit our shores, where we are sure a hearty reception awaits him from the many whom his works have so often delighted.

The 24th of January was the first anniversary of the foundation of the so-called Raff Conservatoire at Frankfurt-on-Main. This Conservatoire was founded by some teachers who were originally engaged at the Hoch'sche Conservatorium, of which the late Joachim Raff was during his life director. After his much lamented death the authorities of the last named Conservatorium felt themselves constrained to alter most of the rules which Raff had established, and to re-engage Herr Stockhausen, whom Raff had dismissed. In consequence of this some of the teachers left the institution and founded a rival Conservatoire, calling it in honour of the deceased master, the Raff Conservatoire. These gentlemen have particular reason to be proud of the first anniversary of this foundation, as Herr Hans von Bülow accepted on that day the post of honorary president, promising to come every year for several months to Frankfurt for the purpose of giving finishing lessons to the most advanced pupils in pianoforte playing.

The energetic director of the St. Cecilia Choral Society at Berlin, Herr Alexis Holländer, invariably introduces interesting novelties to his audience, in contradistinction to other choral societies of the German capital, which seem to ignore almost entirely the existence of modern choral works. Herr Holländer gave last year Gounod's "Redemption" for the first time in Berlin, and this year brought forward Rubinstein's grandest choral work, or, as the composer calls it, sacred opera, "Paradise Lost." The performance was a perfect success, particularly as the choruses, which form by far the most important part of the work, were rendered with great precision and power.

Herr Franz Rummel, the celebrated pianist, has lately been playing in several important Continental cities, including Leipzig, Hamburg, Wiesbaden, and Antwerp, with the greatest success. We have before us cuttings from several papers, all containing the most laudatory critiques on Herr Rummel's excellent playing, and all of them particularly mentioning his wonderful technique and refined delicacy of touch. Herr Rummel's repertoire is immense and varied, and we may specially mention the following important works, his playing of which was everywhere received with the greatest enthusiasm: Schumann's A minor Concerto and Henselt's F sharp minor Concerto, Liszt's Fantasia on Hungarian Themes, the same composer's arrangement of Schubert's "Wanderer" Fantasia, Bach's Chromatic Fantasia and Fugue, and Variations by Tausig on a Theme of Schubert. We are glad to hear that Herr Rummel intends visiting his native place, London, during the coming season, for the purpose of giving some Pianoforte Recitals at St. James's Hall, and hope he will obtain at the hands of the public, as well as of the critics, the support and encouragement which he so richly deserves.

Johann Strauss, hitherto known only as a composer of dances and comic operas, is now engaged on a lyrical work of higher pretensions for the Imperial Opera House of Vienna. The libretto is written by the greatest living Hungarian poet, Maurus Jókai, and is taken from Hungarian history.

The Beethoven prize, offered by the Gesellschaft der Musik Freunde of Vienna, has been awarded for the year 1883 to Herr Victor Herzfeld, for his music to Grillparzer's "Der Traum ein Leben."

The repertoire of the Vienna Hof Opera Theatre for 1883, comprised the respectable number of seventy works.

Handel's two hundredth birthday will be celebrated at his birthplace, Halle, by a great musical festival, in which all the neighbouring towns have decided to take part, thus enabling the town, although small, to arrange a celebration worthy of the great master.

Herr Baron von Perfall, who has been for eighteen years Intendant General of the Royal Theatre at Munich, is about to resign his post. His successor will be Count Moy, master of the ceremonies at the same Court.

At a Concert given at Baden-Baden, on January 4, Herr Adolf Beyschlag, director of the Belfast Philharmonic Society, played Chopin's E minor Concerto, and several smaller pieces for pianoforte, with great success.

On the 1st ult. the Italian Opera at Paris brought out the long promised novelty of this season, "Hérodiade," by Massenet. This work, which was first performed at

Brussels, on December 19, 1881, and has since been given with much success in Milan and Hamburg, was received in Paris, in its Italian form, with great favour. The instrumental and choral portions of the opera suffered from want of sufficient rehearsal, but the solo parts were sustained most efficiently by Mesdames Fidès Devries and Tremelli, and MM. Jean and Edouard de Reské, and Maurel.

Notwithstanding the unfavourable accounts given by most of the French papers, it is interesting to notice that the Italian opera in Paris is in a flourishing state, although, as our worthy Parisian contemporary, *Le Ménestrel* says, the performances have been only mediocre, and the repertoire almost entirely void of interest. We take from the same paper a list of the first thirty performances given, with the respective receipts: 1, "Simon Boccanegra," 20,778fr.; 2, ditto, 11,913fr.; 3, ditto, 12,908fr.; 4, ditto, 16,268fr.; 5, ditto, 10,027fr.; 6, "Marta," 13,093fr.; 7, ditto, 20,954fr.; 8, ditto, 14,834fr.; 9, ditto, 13,527fr.; 10, ditto, 18,225fr.; 11, "Simon Boccanegra," 12,515fr.; 12, ditto, 11,840fr.; 13, ditto and Ballet, 15,508fr.; 14, "Marta" and Ballet, 12,021fr.; 15, "Ernani," 16,811fr.; 16, ditto, 9,789fr.; 17, ditto, 11,922fr.; 18, ditto, 15,925fr.; 19, "I Puritani," 11,553fr.; 20, ditto, 12,079fr.; 21, ditto, 16,128fr.; 22, "Ernani," 9,623fr.; 23, ditto, 11,552fr.; 24, "I Puritani," 15,263fr.; 25, "Ernani," 11,624fr.; 26, "Hérodiade," 15,235fr.; 27, ditto, 18,670fr.; 28, ditto, 15,375fr.; 29, ditto, 18,152fr.; 30, "Ernani," 16,933fr. This shows a total of 431,000 frs. for thirty performances, an average of 14,866 frs. each, a sum which ought to secure the prosperity of the institution, considering that even at the Grand Opéra the receipts are not greater. The directors of the theatre intend to propose to their shareholders an alteration of the statutes which would allow them to perform new French Operas in the original language.

The municipal council of Paris offers two prizes—one of 10,000 francs, the other of 6,000 francs—for the best compositions for soli, chorus, and orchestra. All foreigners are strictly excluded from the competition.

We hear that Stephen Heller, who has lived in France for the last thirty-five years, has received the Legion of Honour. This distinction is well deserved and cannot but be gratifying to the many friends of the composer in England.

M. Gayarre, well known to the frequenters of Covent Garden, made his first appearance in Paris on the 18th ult., in "Lucrezia Borgia," and achieved a marked success.

The famous Belgian composer, M. Gevaert, of Brussels, is said to be writing a grand opera called "Pertinax Emperor of the Orient."

M. Benjamin Godard produced his new opera "Pedro de Zalamea" at Antwerp, on January 31. A detailed account of the performance will be found in another column.

Carl Goldmark, the composer of "La Reine de Saba," is engaged on a new opera called "Attila."

The Beethoven Male Choir, one of the greatest Choral Societies of New York, has acquired from the Central Park Commission of that city permission to erect a monument to Beethoven. The same park contains already monuments to Schiller, Goethe, and Humboldt.

A biography of Donizetti is about to be published at New York. It is written by a Mr. Sottas, and will be brought out simultaneously in three languages, English, French, and Italian.

Rubinstein's Opera "Nero" was produced, on the 10th ult., at the Marie Theatre, St. Petersburg, under the direction of the composer. The chief parts were sung by members of M. Vinentini's Italian company, Mesdames Durand, Repetto, and Stahl, and Signori Silva and Cotogni. The work was enthusiastically applauded.

A Correspondent in Turin writes to us as follows:—"In your January number I see you allude to the grand Concert-room erected in the Exhibition, and will be glad to hear that orchestral concerts on a large scale, 100 performers, alternately conducted by Faccio di Milan and Fasso of Turin, will be given every Thursday, to which the admission will be free. Other cities will in turn send their orchestras, Milan for the first fortnight in May, Naples in June, &c. At the Regio we have had the 'Figlio prodigo' by Ponchielli, but it did not, though

possessing many beauties, succeed like his 'Gioconda.' It was followed by 'Aida,' the title part being interpreted by Signorina Singer, who had already sung it over 400 times. She has extraordinary low notes for a soprano, but is rather exaggerated in the use of them. Ponchielli's 'Gioconda' is being given in four towns, and Gomez's 'Salvator Rosa' in two. Out of a list of twenty-nine places the only opera of Wagner's being performed is 'Lohengrin' at Parma. There have been some fairly good orchestral Concerts and the Stefana Tempia Choral Society has given three. The last was on the 10th ult., and as it was the fiftieth Concert given since the foundation, Maestro Roberti thought well to repeat the programme of the first—Marcello's "18th Psalm," Danzi's "Salve Regina," Mozart's "Ave Verum," Palestrina's "Pleni sunt coeli," Cherubini's "Dormi, regal fanciul," and Gounod's "Presso il fiume stranier." While other societies have gradually disappeared, this is in its ninth year and is still full of life. We are to have an extra opera season during the Exhibition, and Tamagno the tenor and Signorina Pantaleone, now delighting the Milanese in the 'Ugonotti,' are engaged. A monster open air Concert or contest is being arranged to be held in the handsome Piazza Vittorio Emmanuele."

We quote the following from *La Palestra Musicale* (Rome): "A short time since we had an opportunity of hearing and admiring a Trio by Mr. Cusins, Director of Music to H.M. the Queen of England. On Saturday we had the pleasure of hearing Mr. Cusins himself play the pianoforte part of his Concerto in A minor for pianoforte and orchestra, the merit of which seems to us beyond dispute. The first movement Allegro Appassionato is a true inspiration, and may be compared with the best compositions of the kind. Mr. Cusins is especially bold in the rhythm, which proves that he has studied Schumann with loving care. The subject is new and interesting, and the harmonisation shows the mastery of the orchestral Conductor, whose experienced hand knows how to use his materials in order to obtain the required sonority and effect. The second movement, Romanza, was also much appreciated, and made a most pleasing impression, above all, for its originality. The finale, Quasi Tarantella, is remarkable for its bold rhythm and novelty of character. It is a brilliant and fanciful piece, the subjects being clear, the harmonic combinations most effectively coloured, and the form elegant and correct." Speaking of the same Concert, *La Libertà* says: "Yesterday's *matinée* went off splendidly, both in respect of the number who attended it and for the merit of the performance. Messrs. Sgambati and Furino began with Mendelssohn's Sonata in D, which they rendered in their usual perfect style. Then followed Schumann's Quartet in A, by Messrs. Monachesi, Jacobani, and Furino, given with marvellous effect. Finally, Mr. Cusins performed the pianoforte part of his beautiful Trio, for which he was greatly applauded. We noticed this work when it was performed by the composer at the St. Cecilia Lyceum, but we must say that a second hearing further revealed the beauties of the composition, which may hold the place of honour in the best programmes of instrumental music. The elegant Scherzo, the melodic Andante, the imposing Finale excellently performed, ensured a splendid reception, and the sympathy of all present with the talented artist."

We have much pleasure in noting, while on the subject of English musicians abroad, that Mr. Alfred Gilbert has been elected an Honorary Member of the "Reale Accademia Sante Cecilia" of Rome. This honour has been conferred in consequence of the very favourable reception accorded to certain of Mr. Gilbert's instrumental compositions at a Concert given by him in Rome on January 24.

A new illustrated musical journal is about to be published at Barcelona called *L'Enciclopedia Musical*.

M. J. F. Colombier, the Nestor of Parisian music publishers, and for many years president of their corporation, died at Paris on January 19, at the age of seventy-four.

Auguste Franckhomme, the celebrated violoncello virtuoso and composer, lately died at Paris, where he had been for a long time past Professor at the Conservatoire, at the age of seventy-six.

Josephine Galmeyer, the most popular of the Viennese singers in operettas and comic operas, died on the 3rd ult., at Vienna.

## CORRESPONDENCE.

### "BAPTIE'S BIOGRAPHY OF MUSICIANS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As "R. Y." has not only impugned the accuracy of my statement in your January number, but has appealed to the St. Patrick's registry in support of his own, I think I may venture to ask you to suspend the *clôture* on this occasion in favour of the following extracts from the Chapter minutes, which have just been furnished to me by the courtesy of the Registrar of the Cathedral.

May 28, 1852. The Dean acquainted the Chapter that he had appointed Dr. Stewart, *organist*, to play at afternoon service, and that he had appointed Mr. William Murphy to play the organ at morning service, and have the instruction of the choir boys as music master.

June 12, 1861. The Dean also informed the Chapter that he had appointed Mr. George Gray, late half Vicar Choral, to the full Vicar Choralship, which had become vacant by the death of Mr. Robert Jager, and that he had nominated Dr. Robert Stewart, *organist*, to the half vicarage vacated by Mr. Gray, he relinquishing the salary heretofore paid him as *organist*.

This, I think, disposes of the question as regards the interval between 1852 and 1861. "R. Y.'s" remarks apply solely to the time that has elapsed since the latter date. The post of organist in the two Dublin Cathedrals has been frequently held by the same person, who took the duty at Christ Church in the morning and at St. Patrick's in the afternoon, those being the high services in the Cathedrals respectively. The other services were taken by some one else engaged to "play the organ," and in Thom's Directory, previous to 1862, Mr. Murphy is rightly described as "Assistant Organist and Master of the Boys."

I am afraid that the remark with which "R. Y." commenced his letter to you in January is not altogether inapplicable to himself; and I may perhaps now add that all I have stated on the subject, and a good deal more, is within my own personal knowledge.—Yours faithfully,

G. A. C.

### THE "GLORIA TIBI" AND "GRATIAS TIBI."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to the questions as to the "Gloria Tibi" and "Gratias Tibi" before and after the Gospel, raised by your correspondent "J. F. A.," I have consulted the works of one or two authorities upon the matter with the following results:—

The Rev. Dr. Blunt, editor of the "Annotated Prayer Book," says that the "Gloria" has been handed down to us from the Ancient Church (Rupert of Deutz writes of it in the 12th century), and has been retained with a firmer hold than most ritual traditions by subsequent generations. Dr. Blunt says nothing about the "Thanks."

The Rev. A. Williams, in his work "The Liturgical Reason Why," says that the custom of saying "Thanks be to God for his Holy Gospel" is as old as the time of St. Chrysostom. This statement is borne out by the fact that its use is enjoined in the Gallican Liturgy, this Liturgy being derived from the Liturgy of St. John. Dr. Blunt informs us that the Liturgy of St. John was the original of that which was used in Spain, France, and England during the earlier ages of Christianity, being conveyed from Ephesus by missionaries at a period very near to that of the Apostles themselves. I think, therefore, we may apply the same reason for the retention of the "Thanks" as Dr. Blunt has applied to the "Gloria."

As regards the scarcity of Anthems for the Festivals of the Blessed Virgin, it is a subject which I have often thought upon, and have attributed it to the fact of the great lack of honour shown to our Blessed Lady in the Anglican Church. I trust, however, that with our increasing Church life this apathy will not be allowed to continue, but that fitting Anthems will be written and widely sung in honour of her whom all generations shall call Blessed.

JOHN E. STROULGER.

## TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. E. ROWLEY.—The system of noting time signatures suggested by our correspondent has been frequently proposed.

HINDA MOSELY.—The "Marseillaise" is introduced into Schumann's song "Zwei Grenadiere" by way of effect. The air was composed many years earlier.

A. M. G.—Novello, Ewer and Co.'s Circulating Music Library, 1, Berners Street, W.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD.—The members of the Amateur Orchestral Society, under the patronage of the Duke and Duchess of Edinburgh, gave their second popular Concert in the Corn Exchange, on Wednesday, the 13th ult., Dr. Wilks conducting. The solos by Messrs. Scott (violin) and Thorne (clarinet) were admirably performed. The overtures by the band were given in good style. Dr. Wilks accompanied the solos with his usual ability, and also played in a trio and quintet. The glees were well rendered by the Church Choir Glee Party.

BALDERSBY.—The first Concert of the newly formed St. James's Musical Society was given at St. James's Schoolroom, on the 19th ult., under the able conductorship of Mr. C. A. Payne, with much success. The principal vocalists were Miss Payne, Miss Blanchard, Mrs. Blackborough, Mrs. Pierson, the Misses E. and M. Ellis, Miss Bean, Messrs. Hurst, Ellis, and Ward, and the Rev. E. A. Tugman. A violin solo by Miss Lane was enthusiastically encored; and pianoforte pieces were well rendered by Miss Brownlow and the Misses Payne. The Society, under the patronage of the Viscountess Downe, and most influentially supported, is already exercising a highly beneficial influence, the choral music in the Concert under notice being entirely sung by vocalists from the neighbouring villages, who evidently throw their whole heart into the work.

BATTLE.—On Tuesday evening, the 5th ult., Miss Annie Tate, R.A.M., and Miss E. Avery gave a Ballad Concert at the Drill Hall, under distinguished patronage, assisted by Mr. Edward Harper; solo harp, Mr. Edwin Smith, and solo piano, Miss Ella Payne. The Concert was a great success.

BELFAST.—The members of the Philharmonic Society gave an excellent rendering of Gade's Cantata *The Erl-King's Daughter*, in the Ulster Hall, on the 15th ult. The solo vocalists were Mrs. L. Mantell, Miss Burne, and Mr. George Benson. The second part of the programme was miscellaneous, including violoncello solos by Herr Elsner, and organ solos by Mr. J. Shillington. The pianoforte accompaniments were played by Herr Werner, and Herr Beyschlag conducted.

BRENTWOOD.—The members of the Vocal and Instrumental Society gave a successful performance of Louis N. Parker's Idyll "Silvia," with full orchestral accompaniment, on Thursday, the 7th ult., under the conductorship of Mr. J. W. Carr. The soloists were Miss James, Miss Wainwright, Mr. White, and the Rev. F. Fanning. The house was crowded, and the applause frequent.

BURNHAM.—The members of the Choral Society gave two successful Concerts in the National Schools, on Saturday afternoon, the 2nd ult., and Monday evening, the 4th. A miscellaneous programme was well rendered, the singing of the Society being worthy of praise. The solo vocalists were Mrs. Banting, Miss Ivey, Mr. Balston, Dr. Wilmot, and Mr. A. Joll. Mrs. Wilmot presided at the pianoforte and Mr. A. Joll conducted.

BURY.—The Musical Society, which has been almost in abeyance for several years, through the want of a suitable Conductor, has at last revived, under the baton of Mr. J. C. Whitehead, F.C.O., late of Durham, now Organist and Choirmaster of the Bury Parish Church. The second Concert of the season was given in the Athenæum, on Wednesday, the 13th ult., when Haydn's *Seasons* was performed. The principal vocalists engaged were Miss Henrietta Tomlinson, Mr. D. Whitehead, and Mr. J. Nutton. Mr. J. C. Whitehead conducted, and Mr. J. R. Openshaw led the band, which numbered over fifty instruments.

CANTERBURY.—The members of the St. Lawrence Musical Society gave an Invitation Concert at the Oddfellows' Hall, on Wednesday evening, the 6th ult., when a miscellaneous programme was well rendered. The solo vocalists were Miss Ada South, R.A.M., Mr. J. Plant, and Mr. F. Powell. The instrumental selections were well played by the band, and Mr. Gann's violin solo was a feature of the evening. Mr. Trench White conducted.

CHELTEMHAM.—Gounod's *Redemption* was given, for the first time here, on the 15th ult., by the Choral and Orchestral Society, under the direction of Mr. J. A. Matthews. The work produced a profound impression on the large audience, who showed their appreciation of the solemnity of the theme by abstaining entirely from applause. The

soloists were Mrs. Hutchinson, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. W. H. Brereton. The Choir numbered about 100 voices, and rendered the choruses very effectively. Mr. Matthews conducted, and the band was led by Mr. E. G. Woodward. Herr August Lortzing's Class Concert, on the 14th ult., was very successful, an excellent performance of Mr. J. L. Roeckel's Cantata *Wesward hol* being given, the composer presiding at the pianoforte, and Dr. A. E. Dyer at the harmonium. The solos were sung by Mr. F. Daubeny and Mrs. Winslow. In the second part, the Minnesingers, also under Herr Lortzing's direction, sang several part-songs. The performance throughout reflected great credit on Herr Lortzing as a Conductor.

CONVENTRY.—Special services were held at Vine Street Chapel, on Sunday, the 10th ult., on the occasion of the opening of an organ recently erected therein. The instrument, which was formerly in the Corn Exchange, has been entirely rebuilt and considerably enlarged by Mr. H. W. Hewitt, of Leicester. Mr. F. R. Betts, the Organist, fully displayed the power and excellent tone of the instrument.

CRAWLEY.—A successful Concert was given at the Assembly Rooms on Thursday, January 31. The solo vocalists were Miss Nancy Woodhaich, Miss Jeanie Ross, Mr. Edward Hall, and Mr. G. Marten Barling; solo violinist, Miss Alice Irving; accompanist, Mr. Arthur Dorey.

CROYDON.—A sacred Concert was given in Christ Church, Addiscombe, entitled "An evening with Mendelssohn," on Wednesday, the 13th ult. The programme consisted of *Lauda Sion, The Ninety-fifth Psalm* ("Come, let us sing"), and selections from the oratorios *St. Paul* and *Elijah*. The principal vocalists in the first-named work were Misses Frisch and D. Howard, Messrs. Edwin Leslie and H. M. Carter, who gave a most impressive rendering of the quartet "Ye who from His ways have turned." The soprano solos were sung with great refinement by Miss Frisch. Mr. C. D. Waite sang the tenor solos in the Psalm, the duet "In his hands" being well delivered by Miss Frisch and Miss Howard. The selections were "Jerusalem" (*St. Paul*) by Miss Frisch, "Woe unto them" (*Elijah*), finely sung by Miss Howard, and "It is enough" (*Elijah*), Mr. F. Wiltshire. The Church Choir, considerably augmented for the occasion, sang with spirit throughout. Mr. Sharland, of Bromley, and Mr. W. J. Smith presided respectively at the organ and pianoforte, and Mr. Edwin Leslie, the Choirmaster, conducted.—The first of a series of Classical Concerts, under the direction of Mr. L. De Clercq, was given in the Addiscombe Hall, on the 14th ult. The instrumental part of the programme contained Quintet for pianoforte and strings (*Hummel*); Trio, Op. 70, in D (*Beethoven*), for pianoforte, violin, and violoncello; String Quartet, No. 2, in G minor (*Spohr*); and a Sextuor for pianoforte, flute, and strings (*De Bériot*), all of which were well rendered by Miss Johnson, Miss Fagg, and Messrs. Lintott, Best, Widman, Sydney-Leppard, Everist, and De Clercq. Miss Clara Field also contributed a pianoforte solo. The vocalists were Miss A. Woods, Mrs. Silverthorne, and Mr. Bicknell Young. Mr. Sydney-Leppard was a very able accompanist.

DERBY.—A Concert in aid of the Railway Servants' Orphanage was given, on the 10th ult., in the Drill Hall. The solo vocalists were Miss Bessie Holt, R.A.M., Miss A. Davies, Miss L. Brentnall, Mr. W. Mockridge, and Mr. Frank May, R.A.M., all of whom were well received. Some choral pieces were effectively rendered by the children of the Orphanage, and instrumental selections by the Midland Railway Reed Band, under the direction of Mr. G. Belfield, were features of the evening. Mr. W. G. Parkinson, Organist of St. Chad's, accompanied.

DUBLIN.—At the Second Concert, for the present season, of the University Choral Society, which took place on the 16th ult., Handel's *Jephtha* was performed. The principal solos were well sung by Miss Mullen, Mrs. Scott, and Mr. Bapty, the smaller parts being entrusted to amateurs who were very efficient. The choruses were excellently rendered. The Professor of Music conducted.—On the 18th ult., Miss Adelaide Mullen gave her Annual Concert in the Ancient Concert Room, before a large audience. Miss Mullen was assisted by Mrs. Scott-Fennell, Mr. Henry Beaumont, Mr. Jones, Dr. King-Mullen, and Signor Esposito; Conductors, Signor Caracciolo and Mr. Patton. The Concert in every respect was most successful.

ECCLES, NEAR MANCHESTER.—On Monday evening, the 4th ult., the members of the District Vocal Union, under the Conductorship of Mr. R. Froude Coules, F.C.O., Organist to the Earl of Mulgrave, gave an open evening at the Town Hall. The programme was an attractive one, including Dr. Stainer's Cantata *St. Mary Magdalen*, and a miscellaneous selection of glees, part-songs, &c. The solos in the Cantata and songs in the second part, &c., were contributed by members of the Society, and rendered with good effect. The choruses were given with precision and due regard to light and shade, and the glees and part-songs were an attractive feature of the Concert. Mr. Coules played two pianoforte solos, and was much applauded. There was a large and appreciative audience. The District Vocal Union has only been established twelve months, and has now developed into one of the largest amateur musical Societies in the suburbs of Manchester. At the next open evening Mackenzie's Cantata *The Bride*, Jensen's Cantata *The Feast of Aulis*, and a part-song by the Director will be given.

FROME.—Mr. W. Haydn Cox (Organist of Clifton Parish Church, Bristol) gave a Concert, at the Mechanics' Hall, on Tuesday, January 29. The principal performers were Madame Grace Godolphin, Mr. Henry Morgan, and Mr. Sheasby, vocalists; instrumentalists, Miss Laura Cox (piano), Mr. W. Haydn Cox (piano), and harp Eolienne concert organ), and Mr. W. E. Cox (violin). The Concert was much appreciated.

GLOUCESTER.—The Second Concert of the Choral Society for this season was given in the Shire Hall, on the 19th ult., before a large audience. The works performed were Rossini's *Stabat Mater* and Mendelssohn's *Lobgesang*, with full orchestral accompaniments. The principal singers were Miss Anna Williams, Miss Eleanor Rees, Miss Ellicott, Mr. W. J. Winch, and Mr. T. Brande. Mr. Winch—who has recently come from America, and already made his mark as an

exceptionally fine tenor in London—created a highly favourable impression, his excellent voice and cultivated style eliciting genuine applause, especially in the well-known passage "Watchman, will the night soon pass?" and Miss Rees must also be awarded in praise for her rendering of the music allotted to her. The chorus singing was extremely good throughout; the band, led by Mr. E. G. Woodward, was thoroughly efficient; and Mr. C. L. Williams conducted with his accustomed skill and precision.

**GUELPH, CANADA.**—A very good example of what can be done in a small city when its musical forces are well organised was recently shown here. In October last some of the music-loving people thought they could emulate the Choral Societies of Toronto by securing the services of an efficient Conductor from that city. Mr. Edward Fisher, Conductor of the Toronto Choral Society, organised the Guelph Choral Union, and under his able leadership the Society made its first public appearance on Thursday evening, January 17, with a chorus of a hundred voices and a full orchestra. The first part of the programme consisted of Kossini's *Nabat Mater*, the solo parts being sung by Miss Strong, Boston; Mr. Jenkins, Buffalo; and Mr. Warrington, Toronto; with the following excellent local talent: Misses Coffey, Miller, Hastings, Nellie Foster, Fielding, Carrie and Clara Stevenson, and Mr. Higham. The second part of the programme was miscellaneous, consisting of solos by the above-mentioned artists, a well-rendered pianoforte selection by Miss Grant, a violin solo by Mr. Jacobsen, Toronto, the leader of the orchestra, and a chorus and trio, "The heavens are telling," from *The Creation*. Every number was most successfully given and received enthusiastic applause.

**HANWELL.**—On the 18th ult., a most successful Concert was given in the Lecture Hall, before a large audience. The principal vocalists were Madame Allardie and Mr. Chavoix Choveaux, and the pianists the Misses Muddges and T. E. Choveaux.

**HARTFURY.**—A successful Concert was given in the schoolroom, on Tuesday, the 12th ult. The principal vocalists were Mrs. Alfred Morris, Miss Gordon Canning, Miss Harvey, Miss Swinden, Mr. F. Evans, and Mr. Abraham Thomas, all of whom were well received. The programme included selections from Sterndale Bennett's *May Queen*.

**HASTINGS.**—A performance of Mendelssohn's *Elijah* was given at Christ Church, on Thursday evening, the 7th ult., in aid of the Organ Fund. The choruses were excellently rendered by Mr. Goss Custard's choir, the solos and quartets being taken by Miss Julia Jones, Miss Dones, Mr. Kenningham, and Mr. Kempton. Miss Dones was heard to great advantage in "O rest in the Lord," and the part of the Prophet was finely sung by Mr. Kempton. Mr. Custard presided at the organ, and Mr. Marcus conducted.

**HULL.**—A Concert, in aid of the Widows' and Orphans' Fund, in connection with the Hull District of the United Ancient Order of Druids, was given on the 4th ult. The vocalists were Miss Holt, Miss C. Pocock, Master S. Hewson, Mr. C. Blagbro, and Mr. Frank May. Mr. F. J. Harper conducted, and contributed pianoforte solos. The Concert in every respect was successful.

**KILMARNOCK.**—The new organ erected in Winton Place E.U. Church by Messrs. James Comacher and Sons, of Huddersfield, was opened, on the 15th ult., by Dr. A. L. Peace, of Glasgow, before a large audience. The instrument is in the Gothic style, in a handsome case of pitch pine, with two fronts of richly illuminated pipes facing south and east. It has three manuals and pedal, 22 stops, and three composition pedals to great and swell organ respectively. The full power of the organ is of rich, round tone, while the more delicate stops are voiced with a skill highly creditable to the builder.

**KNARESBORO'.**—Miss Fannie Sellers gave her annual Concert in the Town Hall, on Wednesday, the 6th ult. The Concert-river was very successful in her selections, which included "Softy sighs." The other solo vocalists were Miss Emma Dixon, Mr. E. Dunkerton, and Mr. Hemmings, all of whom gave great satisfaction. Madame Alice Reis (solo violin) and Mr. A. W. Gilling (solo pianoforte), by their artistic playing, added much to the success of the Concert. There was a large audience.

**LARGO.**—The first Concert of the Choral Union was given on Tuesday, January 29, in the Artillery Hall, before a large audience. The programme consisted of selections from Handel, Stainer, Gounod, Stevens, Weber, Pearsall, &c., which were sung with precision and taste. The soloists were Miss J. Wilson, Mr. Robert Beck, and Mr. A. Adams. Miss J. W. Paterson rendered efficient aid as accompanist, and Mr. John McCallum conducted.

**LAUNCESTON.**—On Wednesday, January 30, Mr. Dalby gave a Concert of Vocal and Instrumental music. The artists engaged were Miss Fripp, Miss Amers, Mr. Traherne, and Mr. Cecil, vocalists; Miss Hickling, violinist; Madame Vill-Louis, solo pianist; and Madame Gould, accompanist. The programme was of a high character, including selections from the works of Mendelssohn, Beethoven, Liszt, Tartini, Papi, Verdi, Sullivan, Pissuti, and Bishop, all of which were admirably rendered. The audience was large and appreciative, and several pieces were encored. The Concert was in every respect a marked success.

**LICHFIELD.**—The work of reconstruction of the Cathedral organ is progressing under the skilled care of Messrs. Hill and Son, of London. Workmen are making arrangements immediately outside the organ chamber for the reception of the gas engine which is to be the future motive power. Messrs. Hill will use the pipes of the old organ, but they will furnish the instrument with an entirely new construction upon the best principles. The blowing apparatus will consist of feeders, acted upon by the engine known as Otto's gas engine, an engine which is in use in St. Paul's Cathedral, Westminster Abbey, and other large buildings, and is found to work admirably. The organist will sit at a detached console at the back of the choir stalls, and with the north choir aisle between him and the organ, the entire communication between the player and the organ being effected by means of tubular pneumatic action. The organ, which it is hoped will be ready for use before Easter, will be furnished with a great addition of stops, and promises to be one of the most complete instruments in the kingdom.

**LEANELEY.**—Mr. Arthur W. Swindell gave an Organ Recital at All Saints' Church, on the 5th ult., before a large audience. The programme was well selected, and the playing of Mr. Swindell was highly appreciated, especially in Bach's Prelude and Fugue in B flat, and in an interesting improvisation towards the end of the Recital. Vocal solos were rendered with much effect by Mrs. Hugh Waddle, Miss Kate Williams, and Mr. Pritchard. Mendelssohn's Chorus "He watching over Israel" was carefully sung by the choir of the church.

**MAIDENHEAD.**—The second Concert of the season was given by the Philharmonic Society, at the Town Hall, on Tuesday evening, the 19th ult. The first part consisted of Mendelssohn's *Lauda Sion*, and the second of a miscellaneous selection. The principal vocalists were Madame Clara West, Miss Lottie West, Mr. Siggers, and Mr. D. Sutton Shepley: solo violoncello, Mr. W. C. Hann; solo pianoforte, Mr. J. G. Wrigley; Conductor, Mr. J. G. Wrigley, Mus. Bac., &c.

**MONTROSE.**—On Tuesday, the 5th ult., the Harmonic Union gave a Concert to the honorary members and friends in the Guildhall, which was crowded. The programme was well selected and, under the leadership of Mr. C. B. Taylor, was rendered with precision and taste. Miss Taylor presided at the pianoforte.

**NEWNHAM-ON-SEVERN.**—A Concert was given on Thursday evening, the 14th ult., the artists being the Misses Mabel and Lottie Woods, Simmonds, King, Annie Morgan, Messrs. C. Smale, E. White, H. Morse, C. King, F. Simmonds, W. Morgan, and J. Morgan. The items most favourably received were two violin solos, well played by Miss Mabel Woods, and songs by Miss A. Morgan and Mr. W. Morgan. Miss Hulin and Miss W. H. Morgan assisted as accompanists.

**OXFORD.**—On Monday, the 5th ult., the Oxford University College Servants' Society held their annual Concert in the Town Hall, which was crowded. A number of ladies and gentlemen kindly gave their services. The Concert, which was under the direction of Dr. Roberts (Magdalen), who also presided at the pianoforte, was very successful, more than £40 being handed over to the Society.

**PENICUICK.**—On Saturday, the 9th ult., Mr. Mangelsdorff gave another of his popular Concerts in the Town Hall. The performances of a string band (the Masters Mangelsdorff) were amongst the principal attractions of the evening. The vocalists were Miss L. Weir and Miss E. Affleck, both of whom were well received.

**POLKMAN, CORNWALL.**—An organ was opened at the United Methodist Free Church on January 25, when Mr. Howlett, A. Mus. T.C.L., gave a Recital from the works of Beethoven, Wely, Kossini, Thomas, Mendelssohn, and Bach. Messrs. Kinsman, Smith, and Daley sang effectively Bennett's Quartet "God is a Spirit" and Novello's Anthem "Call to remembrance," Mr. Smith taking the solo.

**RIPLEY.**—On Tuesday evening, the 12th ult., a performance of *Samsok* was given in the Public Hall. The vocalists were Mrs. A. J. Sutton, Miss Talbot, and Mr. Dunkerton. The local orchestra was strengthened by several performers from Nottingham, including Mr. Hodgkinson, leader of the band, and Mr. A. Redgate, solo trumpet. Mr. W. G. Taylor, Musical Director of the Union, conducted. Mrs. Sutton sang in an artistic manner, her rendering of "Let the bright Seraphim" being much applauded. Mr. Dunkerton, who made his first appearance in Ripley, was also well received. The choruses were sung with steadiness and precision.

**RICHMOND, YORKSHIRE.**—The members of the Choral Society gave their second Concert of the season at the Assembly Rooms, on the 5th ult. The solo vocalists were Miss E. Norton, Madame Evans-Warwick, Mr. Macdonald, and Mr. McCall. The band, under the leadership of Mr. Dawson, of Leeds, consisted of local amateurs. Mr. Woodthorpe Browne presided at the harmonium, and Mr. Jas. Cailow, who merits great praise for the thorough manner in which the members had been trained, conducted. The choruses were rendered in excellent style. The Concert was a thorough success.

**RUSHDEN.**—On Wednesday, the 13th ult., Mr. J. E. Smith gave his ninth annual Concert in the New Hall, before a large and appreciative audience. The programme was well selected and admirably rendered. The vocalists were Miss Frances Hipwell (who was highly successful in all her songs), Mrs. Kingston, Mr. H. King, and Mr. Kingston. Madame Helène de Lisle played well, and was encored in each of her violin solos. The pianoforte playing of Master A. Clarke evinced a proficiency seldom met with in one so young. Miss Woodward also contributed pianoforte solos with effect.

**ST. ANDREWS, N.B.**—A Soirée was given on Tuesday evening, January 29, in the Town Hall, by the Musical Association, in connection with the Martyrs' Free Church Bible Class, when the Cantata *Nativity* was performed, and a few secular pieces, under the conductorship of Mr. Sutherland, the Precentor. Considering the very short time the Cantata had been rehearsed, it was very fairly rendered.

**ST. ASAPH.**—A very successful performance of Dr. Stainer's *Daughter of Jairus* took place at a special service held in the Cathedral, on January 29, by the Choral Societies of St. Asaph, Abergele, Denbigh, and Ruthin, assisted by the Cathedral Choir numbering over 100 voices. The solo parts were most effectively rendered by Miss Minnie Jones, and Messrs. Partington and Powell, lay clerks. There was a crowded congregation. The work was ably rendered under the direction of Mr. F. C. Watkins, Conductor of the above Societies; and Mr. Mayrick Roberts presided at the organ with marked ability.

**SHEWSDURY.**—On Thursday, January 31, a special performance of *The Messiah* was given in the Music Hall by the members of the Harmonic Society. The solo vocalists were Miss Clara Samuelli, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. W. H. Brereton, all of whom were highly appreciated. The choruses were sung with great clearness and precision, and well merited the high encomiums which were freely given. The band was composed of picked members of the Birmingham Festival Society and other orchestras. The trumpet obbligato was played by Mr. Robinson. Mr. H. Ryolin presided at the organ, and the performance was under the direction of Mr. Lea, the Honorary Conductor of the Society.

**SUNBURY-ON-THAMES.**—The members of the Choral Society gave their first Concert at the St. Saviour's Institute, on January 31, to a large and appreciative audience. The solo vocalists were Miss Florence Marshall, Miss Candler, Mr. E. G. Bishop, Mr. G. Pollexfen, and Mr. H. Buggs, all of whom were very efficient. Miss Princeps contributed two pianoforte solos, and Mr. D. Knott conducted with care and ability.

**SWINDON.**—An excellent Concert was given on Wednesday evening, the 6th ult., in the Corn Exchange, by the Members of the Harmonic Society. The principal artists were Miss A. Townsend, Mrs. Harrison Smith, Mr. Tudor Jones, and Mr. W. M. Ellenor. The choruses and glees were well sustained throughout. The accompanists were Mr. G. Whitehead and Miss Nelly Sykes. Mr. G. Whitehead conducted.

**TIPTON.**—On the 11th ult. a very successful performance of Haydn's *Creation* was given by the members of the Burnt Tree Choral Society, under the conductorship of Mr. Alexander Smith. The band and chorus numbered one hundred and twenty. The solo parts were well sung by Mr. and Mrs. Ford and Mr. W. H. Smith.

**WATFORD.**—An Organ Recital was given in St. Andrew's Church, on Monday evening, the 11th ult., by Dr. C. J. Frost, Organist of Christ Church, Newgate Street, E.C. The programme was well selected.

**WELSHPOOL.**—Mr. Harry Baines gave his annual Ballad Concert in the Assembly Room, on Thursday, January 26, under distinguished patronage. The artists were Miss Bessie Holt, R.A.M., Miss Howard Dutton, Mr. E. Kemp, and Mr. Fred Gordon (vocalists), and Miss Maud Pearce (violin), all of whom were highly appreciated. Mr. G. H. Bell played two pianoforte solos, and also acted as accompanist.

**WEST HARTLEPOOL.**—On Tuesday, the 5th ult., the choir of the Parish Church presented Mr. James Henry Lewis, their Organist, with a handsome marble timepiece, bearing the following inscription: "In kindly recognition of his talents, and as a token of love and respect on his leaving the town." The congregation of the church gave a pair of bronze equestrian statues, bearing the following inscription: "In recognition of his long and efficient services and untiring zeal in the furtherance of the art of music."

**WITHAM.**—The first Concert of the Literary Institution Choral Class was given at the Public Hall, on the 5th ult., under the conductorship of Mr. N. Howlett. The room was crowded by a large and appreciative audience. The vocalists were Miss M. J. Williams, R.A.M., Miss Garrett, Mr. F. Brown, and Mr. R. Barwell. The choir consisted of upwards of fifty voices. Miss Williams's songs were highly appreciated, several being redemanded. The band and chorus showed that great pains had been taken with them by Mr. Howlett, who is to be congratulated upon the success of the Concert.

**WOLVERHAMPTON.**—The third Concert for the present season of the Festival Choral Society, was given in the Agricultural Hall, on the 15th ult., before a large and appreciative audience. The artists were Miss Clements and Madame Patey, vocalists; Madame Norman Neruda, solo violin; Mr. Charles Hallé, solo pianoforte; and M. Vieuxtemps, solo violoncello; accompanist, Mr. T. Roper, F.C.O.; Conductor, Dr. Swinnerton Heap. The part-songs were admirably given by the Choir, consisting of 250 voices.

**WORCESTER.**—Mr. Spark gave his third and last Concert of the season at the Public Hall on the 4th ult. The programme included instrumental and vocal music of the highest order, which was excellently rendered. The vocalists were Miss Clara Samuelli, Miss Damian, Mr. Henry Guy, and Signor Poli. The instrumentalists, Mons. Hollman (violin-cello) and Signor Bisaccia (pianoforte), were received with the greatest favour.

**ORGAN APPOINTMENTS.**—Mr. Horace Last, Organist and Choirmaster to All Saints' Church, Branksome Park, Bournemouth.—Mr. James Henry Lewis, Organist and Choirmaster to St. Stephen's, Tunbridge Wells.—Mr. B. Warren, Organist and Choirmaster to the Parish Church, Stoke-next-Guildford.—Mr. Warren Tear, to St. Mark's, Notting Hill.—Mr. S. Filmer Rook, Organist and Choirmaster to Trinity Presbyterian Church, Streatham Hill.

**CHOIR APPOINTMENTS.**—Mr. Walter B. Crowest (Alto) to St. Mary's, Aldermanbury, City.—Mr. Haydn Grover (Alto) to the Inner Temple Choir.—Mr. John A. Thomas (Principal Tenor) to St. Peter's Collegiate Church, Wolverhampton.—Mr. Warwick W. Bartlett (Alto), to St. Barnabas, Kensington.

### DEATHS.

On the 10th ult., at 62, Turnpike Lane, Hornsey, JAMES FARQUHARSON WALENS, Organist of St. Albans, Holborn, aged 24.

On the 10th ult., at Dalston, HENRY ALLSOP IVORY, late of Wood Green, aged 63.

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